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1888

FLORENCE
HOME
NEEDLE-WORK
1888

RUGBEE EN'S BOSTON.

NONOTUCK SILK CO.

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FLORENCE SILK UNDERWEAR

FOR GENTLEMEN AND LADIES.

The attention of those persons who wish to promote health and comfort is invited to the advantages this underwear has over that made from other materials.

Manufactured from strictly pure "soft finish" silk, which is entirely free from any dye-stuff or other foreign substance which might cause irritation, without seams, and trimmed in a superior manner, a degree of comfort and ease not to be had in garments of any other

recommended by eminent physicians for its

and, if worn next to the skin, promotes an suddenly lowered when passing into a colder it seem much lighter than woollen of like wearer, and at the same time afford much advantage to aged people and invalids, who are clumsy of wool undergarments. By skin, nervous people will entirely avoid garments of other material. Florence washing, and always wears soft and smooth

WINTER WEIGHT.

and VESTS.

E EACH.		PRICE EACH.	
<i>Flesh Color.</i>	<i>Inches.</i>	<i>Flesh Color.</i>	
\$10.00	46	\$12.00	
10.50	48	12.50	
11.00	50	13.00	
11.50			

WEBS.

E EACH.		PRICE EACH.	
<i>Flesh Color.</i>	<i>Inches.</i>	<i>Flesh Color.</i>	
\$10.00	42	\$12.00	
10.50	44	12.50	
11.00	46	13.00	
11.50			

SUMMER WEIGHT.

and VESTS.

<i>Inches.</i>	<i>Price Each.</i>	<i>Inches.</i>	<i>Price Each.</i>	<i>Inches.</i>	<i>Price Each.</i>
30	\$5.75	38	\$6.75	46	\$7.75
32	6.00	40	7.00	48	8.00
34	6.25	42	7.25	50	8.25
36	6.50	44	7.50		

DRAWERS.

<i>Inches.</i>	<i>Price Each.</i>	<i>Inches.</i>	<i>Price Each.</i>	<i>Inches.</i>	<i>Price Each.</i>
26	\$5.75	34	\$6.75	42	\$7.75
28	6.00	36	7.00	44	8.00
30	6.25	38	7.25	46	8.25
32	6.50	40	7.50		

Ladies' Vests, Summer weight, "full-fashioned," and without sleeves, fifty cents per garment less than these prices.

Outside Nos., larger, extra price; smaller, lowest price.

In giving orders for Gents' Shirts, give chest measure; for Gents' Drawers, give waist measure; for Ladies' Vests and Drawers, give waist measure.

If you cannot obtain these goods from the dealers, we will send by registered mail or by express, charges paid, any garment mentioned in this list, on receipt of price mentioned.

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HOME

A Copy of this book will be mailed to any address on receipt of three two-cent stamps. In ordering, the year of publication should be mentioned.

FLORENCE

HOME NEEDLE-WORK.

FLORENCE, MASS.
NONOTUCK SILK CO.

1888.

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INTRODUCTION.

FOR seven consecutive years we published one or more large editions of our popular work entitled "How to use Florence Knitting Silk," comprising a collection of valuable rules for that purpose. Retaining a few standard rules from those editions and adding new chapters on other subjects, contributed by practical writers, we printed in 1887 a very large edition of our pamphlet under the more comprehensive title of "Florence Home Needle-work," which treats of the various uses of Florence Knitting Silk in the construction of mittens, stockings, laces, etc., with the new patterns of that year in Florence Silk mittens, as well as of various other choice silk threads made by us and used in the work described in the contributed articles entitled "Crocheted Silk Purses in Bead-work" and "Outline Embroidery and Other Fancy Work"

"Florence Home Needle-work" for 1888 consists of a large collection of illustrations and descriptions of various kinds of work which come properly under this head. This work has been compiled, by a writer on this subject, from the libraries and museums of Europe, where embroidery has been practised by the people in all conditions of life for many centuries. The engravings have been made by our own artists expressly for this edition and are so clear that we think little difficulty will be experienced by our readers in the use of the beautiful stitches employed by the people of other countries in their home needle-work.

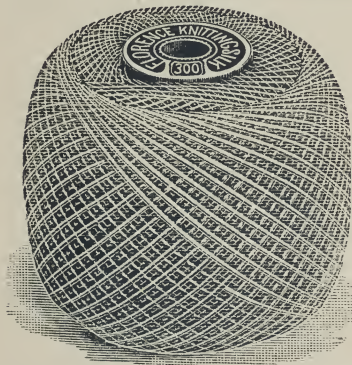
HINTS TO PURCHASERS OF MATERIAL.—In the descriptions of needle-work which are found in the following pages frequent men-

tion is made of suitable material. In the selection of silk threads care is required. Buyers should note carefully the labels on spools and skeins, for the purpose of obtaining a reliable brand, and should note also the size. If a silk thread is to be used on wash material then it must be a wash silk; hence the importance of the *name*. By reference to pages 5 and 6 the reader will find engravings of spools and skeins of Corticelli Wash Silk. On each skein appears a ticket showing the brand as well as the size and shade numbers. Light material requires light weight silk, and coarse, heavy stuff should carry a silk of corresponding size, which is indicated by these labels. Mention has been made by the compiler and contributors of some uses for the various kinds of material and work described under different heads, but we shall expect our readers to discover many other ways to usefully apply the numerous suggestions in needle-work to be found in this collection.

NONOTUCK SILK CO.,
FLORENCE, MASS

Florence Knitting Silk.

SOFT FINISH, FREE FROM POISONOUS DYES. STRICTLY PURE.



contains one-half ounce of silk, measuring 150 yards. Each ball of No. 500 contains one-half ounce of silk, measuring 250 yards. Size No. 300 is equivalent to size EE in Embroidery Silk.

This silk is prepared expressly for knitting mittens, stockings and other articles of wearing apparel. It is also extensively used for flannel embroidery, as well as for fancy work of many kinds. Special attention is paid to uniformity in size in all knitting silk of this brand. For this reason it is always carefully numbered for the guidance of the purchaser. Black, White and colors are sold in these sizes, viz.: Nos. 300 and 500, coarse and fine, respectively. No. 300 is in greatest demand. Each ball of No. 300

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CORTICELLI WASH SILK
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DRAWN WORK.

This kind of work is known under two heads, Italian Punto tirato and Italian Punto tagliato, and comprises all needle-work where the drawing out of threads is a preliminary step to be followed by sewing over the single threads that remain and drawing them together in different ways, producing a great variety of pretty patterns. The Punto tirato open-work is where the threads are drawn out only one way of the fabric. The Punto tagliato is where the threads of both warp and woof are drawn out.

Beautiful combinations of this open-work with cross-stitch and other kinds of ornamental stitches elsewhere described, will be found easy of execution by the careful worker.

Materials.—The market affords a variety of stuffs suitable for this work. Among these may be mentioned linens, fine and coarse, Java canvas, Aida canvas, Penelope canvas, Congress cloth, Serim of many kinds, varying in width, in texture and in cost. As this class of needle-work is mostly done on articles requiring washing, the fancy stitches must be done in threads of established reputation as to color. For this purpose use Corticelli Wash Silk, which may be had in four distinct sizes: *First*, Floss, a fine, slack-twisted silk, sold only on spools, as shown in Fig. A, and suitable for this work when done on very light and fine material. *Second*, No. 500, of medium size and hard twist, sold in ten-yard skeins (see Fig. B), and adapted for medium-weight fabrics. *Third*, EE, a coarser



FIG. A.

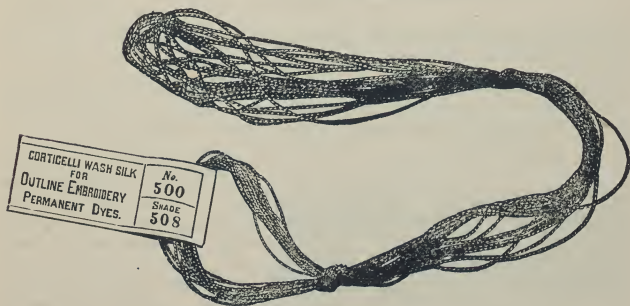


FIG. B.

size of hard twist, sold in ten-yard skeins (see Fig. C), and suitable for coarser fabrics or where a more conspicuous show of color is desired. *Fourth, G*, a very

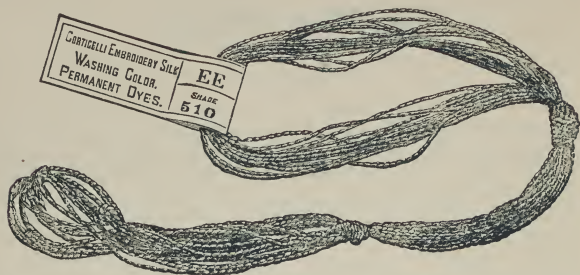


FIG. C.

coarse size, called *Rope Silk*, of slack twist, sold in four and one half yard skeins (see Fig. D), and suitable for this work when the fabric is also coarse. This size

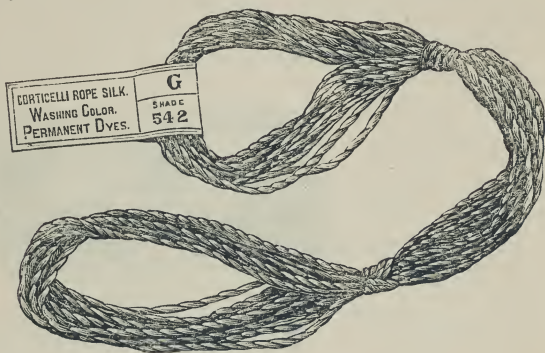


FIG. D.

is a valuable substitute for the narrow ribbon which is often used in drawn work on tidies and toilet sets, as many ribbons do not bear washing.

Punto tirato.—This, in its plainest form, is the ornamental latticed hem, in common use where something more decorative than an ordinary hem is required, and consists in drawing out one layer of threads, either the warp or the woof.

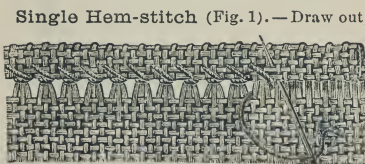


FIG. 1. SINGLE HEM-STITCH.

Single Hem-stitch (Fig. 1).—Draw out, according to the coarseness of the stuff, two or four threads below the edge of the turning, and tack your hem down to the line thus drawn. Fasten your silk in to the left, and work your hem from right to left, taking up three or four cross threads at a time, and inserting your needle,

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immediately above, into the folded hem, three or four threads from the edge, and then drawing it out. The same stitch is used for preventing the fringes, that serve as a finish to so many articles of house-linen, from ravelling.

Second Hem-stitch (Fig. 2).—Prepare your hem as for Fig. 1, and work from left to right; with this difference, that after drawing two or three cross-threads together, from right to left, you skip the same number of perpendicular threads you took up below, and insert your needle downwards from above, bringing it out at the bottom edge of the hem. These stitches, which can be used for the right side also, form a kind of little tress along the edge of hem.



FIG. 2. SECOND HEM-STITCH.

Ladder Stitch Hem (Fig. 3).—Complete the hem, as already directed in Fig. 1, then draw out three or five threads more, turn the work round, and repeat the process, taking up the same clusters of threads which you took up in the first row of stitches, thus forming little perpendicular bars.

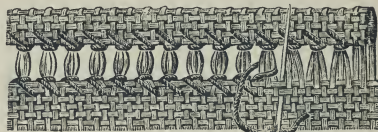


FIG. 3. LADDER STITCH HEM.

Double Hem-stitch (Fig. 4).—Begin as in Fig. 1, forming your clusters of an even number of threads; and then, in making your second row of stitches, draw half the threads of one cluster and half of the next together, thereby making them slant, first one way and then the other.

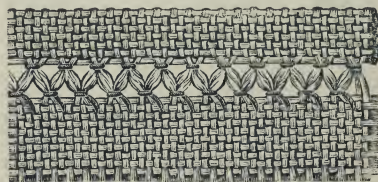


FIG. 4. DOUBLE HEM-STITCH.

Antique Hem-stitch (Figs. 5 and 6).—At the necessary depth for forming a narrow hem a thread is drawn, except in the case of very fine textures, where the edge is rolled, not laid; then fasten in the working silk at the left, and work the stitches from left to right. Passing your needle, from right to left, under three or four threads, draw the silk round the cluster and carry your needle on, through as many threads of the upper layer of stuff as you took up below, so that the stitch may always emerge from the middle of the cluster.



FIG. 5. ANTIQUE HEM-STITCH, WRONG SIDE.



FIG. 6. ANTIQUE HEM-STITCH, RIGHT SIDE.

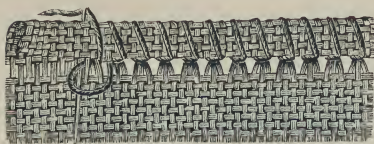


FIG. 7. ANTIQUE HEM-STITCH, WRONG SIDE.



FIG. 8. ANTIQUE HEM-STITCH, RIGHT SIDE.



FIG. 9. SLANTING HEM-STITCH, WRONG SIDE.



FIG. 10. SLANTING HEM-STITCH, RIGHT SIDE.

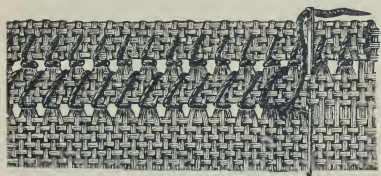


FIG. 11. DOUBLE-ROWED ORNAMENTAL SEAM, WRONG SIDE.



FIG. 12. DOUBLE-ROWED ORNAMENTAL SEAM, RIGHT SIDE.

Antique Hem-stitch (Figs. 7 and 8).—These show the right and wrong sides of the hem, which is prepared as above, but the stitches are worked from right to left, and the thread is carried round the little roll, so that, as shown in Fig. 8, it is visible on both sides of the hem. The needle does not enter the stuff, but is carried back at once from the outside and put in again between two clusters of threads.

Slanting Hem-stitch (Figs. 9 and 10).—Bring out your needle and silk, two or three threads above the edge of the turning, between the first and second of the three cross threads that compose the cluster, and then slip it under the cluster, from right to left. The loop must lie in front of the needle. When you have drawn up the stitch, put the needle in, one thread further on, and take up two threads.

Double-rowed Ornamental Seam (Figs. 11, 12 and 13).—Begin with any one of the hems already described, then counting as many threads downwards, as are clustered together in the first row, draw out a second thread, and cluster the perpendicular threads in this second line together, as shown in Figs. 11 and 12. On the right side the stitch is straight. The colors of Corticelli Wash Silk to be used in executing any of these hem-stitches should be in harmony with the embroidery elsewhere used in the same piece. Most

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colors are more effective on cream-white stuff, though bleached is not to be neglected, and by many is preferred.



FIG. 13. DOUBLE-ROWED ORNAMENTAL SEAM, RIGHT SIDE.

Three-rowed Open-work (Fig. 14). — The following patterns are suitable for the headings of hems, and for connecting stripes of embroidery, and are also often used instead of lace insertion. Fig. 14 will be found useful in cases where the object is to produce a good effect with little labor. Make six rows of hem-stitching as in Fig. 1; the first and sixth rows to serve as a finish, above and below. The second and third, after drawing out six threads, the third and fourth after

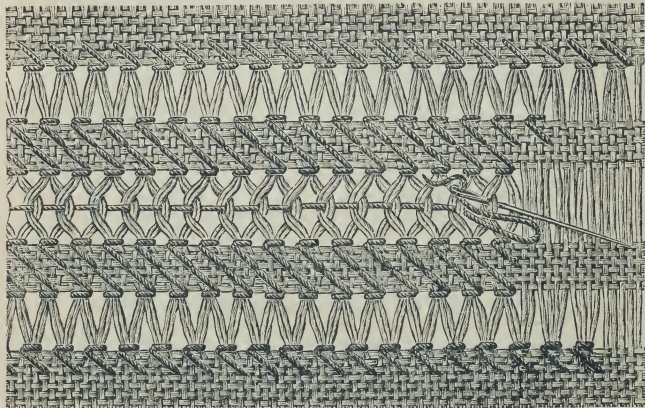


FIG. 14. THREE-ROWED OPEN-WORK.

drawing out eight. The clusters must all consist of an even number of threads. The upper and the lower band of open-work is to be copied from Fig. 4; the centre one from Fig. 3. Divide the threads of the perpendicular clusters in twos; insert the needle, from left to right, underneath half the second cluster, turn the needle's eye by a second movement, from left to right, and take up the second part of the first cluster, drawing it under, and, at the same time, in front of the first half of the second cluster. Be careful not to draw your thread too tightly.

Open-work with Two Threads of Silk drawn through (Fig. 15).—One such wide lane of open-work, between two finishing rows of stitches, may have two threads drawn through it.

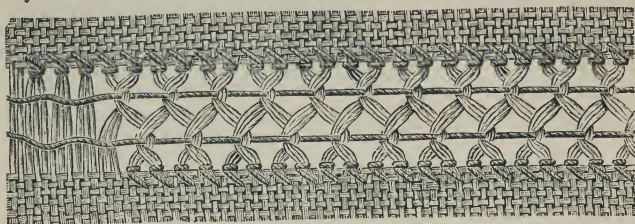


FIG. 15. OPEN-WORK WITH TWO THREADS OF SILK DRAWN THROUGH.

Open-work with Three Threads of Silk drawn through (Fig. 16).—Overcast both edges with single stitches; draw the clusters together in the middle, as in Fig. 14; then, above and below the middle thread, draw in first one

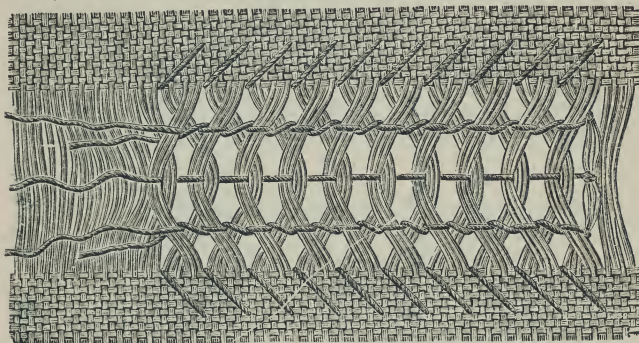


FIG. 16. OPEN-WORK WITH THREE THREADS OF SILK DRAWN THROUGH.

thread and then a second straight above it, securing the latter with back stitches to enclose the clusters between the two threads of silk.

Clustered Open-work (Fig. 17).—Draw out from sixteen to eighteen threads between two hem-stitched edges. Fasten your silk in, a short space above the selvage, and wind it three times round every two clusters, passing the needle the third time under the two first rounds to fasten the silk, which, thus drawn through, must be left rather slack. A second row of stitches like the first, and at the same distance from the bottom edge, completes this pattern.

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To give greater strength if desired work back over the first thread with a second, taking care to pass it under the knot which was formed by the first.

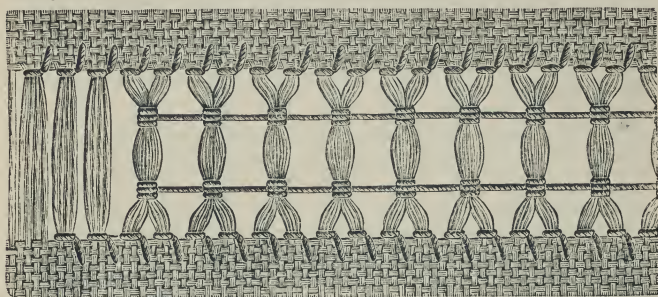


FIG. 17. CLUSTERED OPEN-WORK.

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Double-rowed Cluster Open-work (Fig. 18).—A very good effect is produced by making the above stitch in such a manner as to form groups of three clusters each, between hem-stitched bands of the stuff.

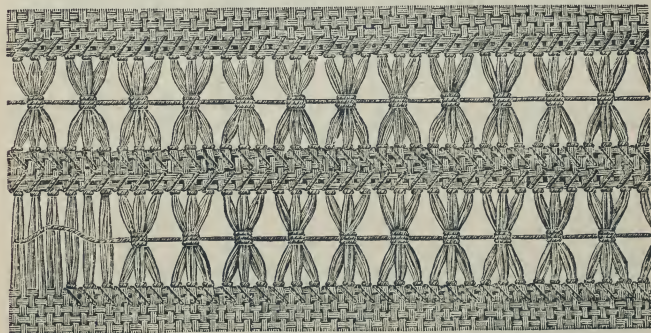


FIG. 18. DOUBLE-ROWED CLUSTER OPEN-WORK.

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back stitches to

Turkish Cluster Open-work (Fig. 19).—After portioning off and sew-

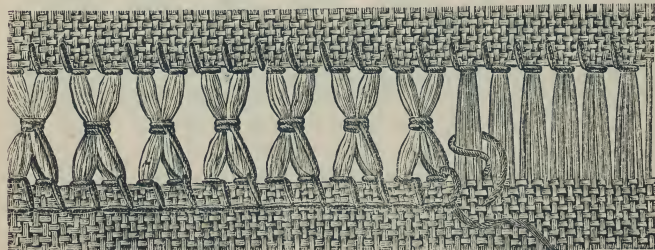


FIG. 19. TURKISH CLUSTER OPEN-WORK.

teen to eighteen
h. rt space above
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ing up the clusters on one side, draw out twelve or fourteen threads and make your connecting stitch and hem, all in one, as follows: Bring out the silk before the cluster and pass it round it, then from right to left over three horizontal and under four perpendicular thread, again, from left to right, over the four threads just passed over and out at the second cluster; laying it over this, you bring it out behind the first cluster, wind it round the middle of them both and pass it through, between the overcasting stitches, back to the hem; encircle the second cluster with a loop-stitch and carry your silk again over three horizontal and four perpendicular threads, and upwards, slanting underneath the stuff, out in front of the next cluster.

Open-work with Darning Stitch (Fig. 20).—Draw out from eight to twelve threads, according to the quality of the stuff. Insert your needle and silk between two clusters, and pass it, as if you were darning, backwards and forwards

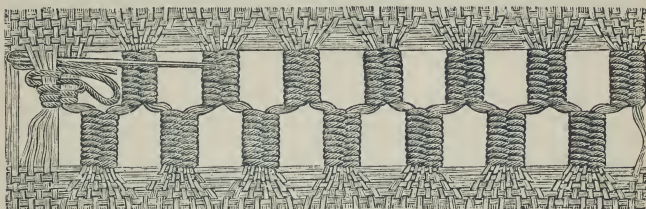


FIG. 20. OPEN-WORK WITH DARNING STITCH.

over them, until they are encased half-way down with stitches. In so doing work with the eye of the needle forward, and the point towards your thimble.

To pass to the next cluster, take one stitch back, under the one just darned, and bring your silk underneath the threads of the stuff, to the second cluster.

Open-work in Three Colors (Fig. 21).—This pattern, which is to be done in the same way as Fig. 20, requires the drawing out of at least eighteen threads.

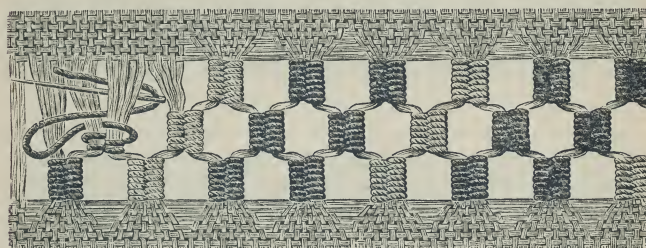


FIG. 21. OPEN-WORK IN THREE COLORS.

Every cross line of three clusters is to be worked in one color. The colors may be three; different, but harmonious; or, if preferred, three shades of the same color.

Open-work Insertion (Figs. 22 and 23).—For both these the edges are to be overcast, and the darning stitches packed closely enough together for the

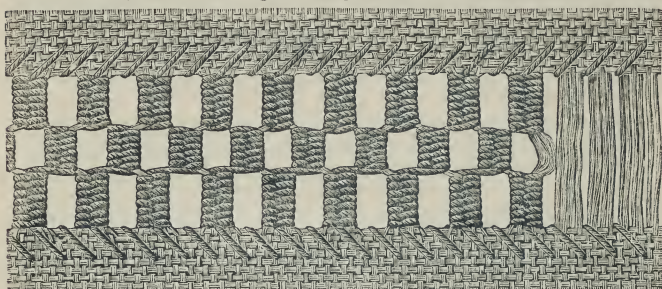


FIG. 22. OPEN-WORK INSERTION.

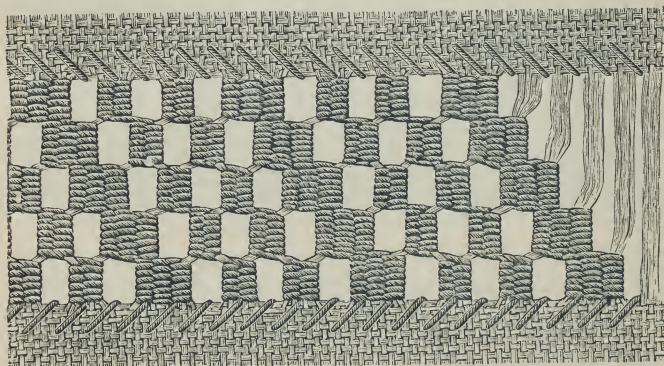


FIG. 23. OPEN-WORK INSERTION.

threads of the stuff to be entirely covered with silk. Fig. 22 requires the drawing out of eighteen threads and Fig. 23 of thirty. Both admit of several colors of silk being used if desired.

Open-work Insertion (Fig. 24).—After drawing out sixteen or eighteen

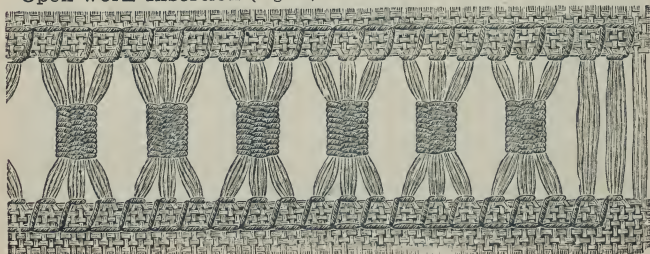


FIG. 24. OPEN-WORK INSERTION.

threads bind both sides with stitches made over four horizontal and four perpendicular threads, as follows: Make one back stitch over four disengaged threads, then bring up your silk from right to left over four horizontal and under four perpendicular threads, back over the four last threads, and draw it out beside the next cluster. The clusters, as they now stand, are bound together in the middle, three by three, with darning stitches. The silk must be fastened in and cut off after each group is finished.

Open-work Insertion (Fig. 25).—First bind the two edges with stitches in the ordinary way. At the last stitch introduce the silk slanting, according to the dotted line, pass it under four horizontal and three perpendicular threads of the stuff and draw it out; then over three threads from right to left and back under the same, from left to right, and out again; over four horizontal threads and under and again over three perpendicular ones; for the next stitch you again follow the dotted

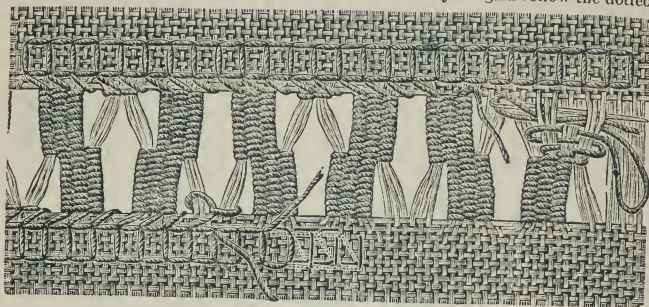


FIG. 25. OPEN-WORK INSERTION.

slanting line. Then make the darning stitch over nine threads or three clusters. At half their length you leave out three threads, first on the right, then on the left, whilst in the other half you, in a similar manner, take in three; so that you have two darned and two undarned clusters standing opposite each other. Finally, you overcast the single clusters and connect every two with a lock stitch, as shown in the illustration.

Open-work Insertion (Fig. 26).—Draw out twenty threads, overcast both

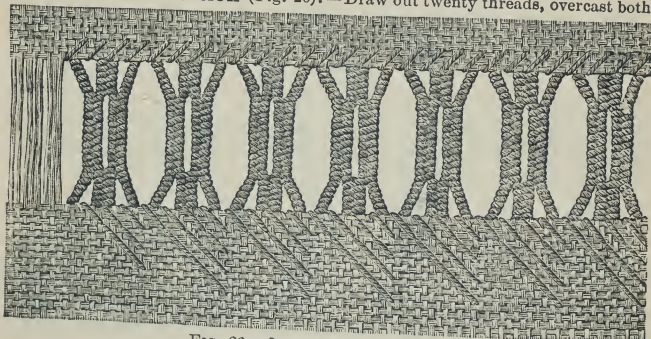


FIG. 26. OPEN-WORK INSERTION.

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edges with stitches made over three threads. Then make slanting stitches, proceeding out from these, over three, six and nine threads respectively, all three terminating in a perpendicular line, one below the other. For the open-work twist the silk five times quite tightly round and round one cluster; bring it to the edge between the second and third clusters, and connect these by means of six darning stitches to and fro; join the first and second clusters in the same way by twelve stitches, and finish by twisting the silk five times round the remaining length of the first cluster.

The second half of the open-work figure is carried out in a similar manner over the third and fourth clusters.

Open-work Insertion (Fig. 27).—Draw out from twenty-five to thirty threads. The outside figures are executed over six clusters of three threads each.

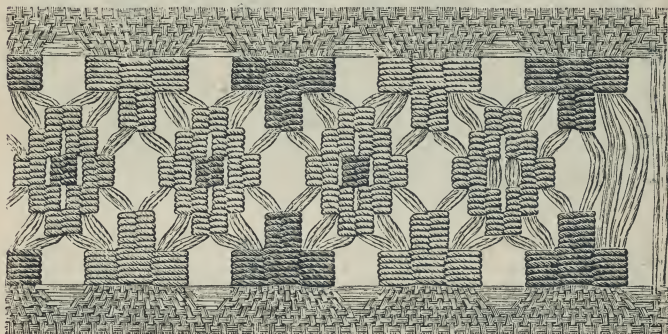


FIG. 27. OPEN-WORK INSERTION.

Each of the middle figures combines three clusters of the two figures above it. One or more shades of silk may be used. The engraving shows the work done in two colors.

Open-work Insertions (Figs. 28, 29 and 30).—For each of these draw out

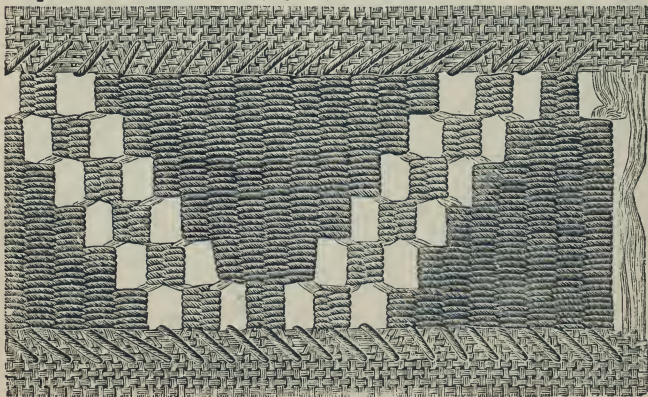


FIG. 28. OPEN-WORK INSERTION.

forty threads. Fig. 28 is worked in white and gold-colored Corticelli Wash Silk, size EE, and comprises fourteen clusters of four threads each. Begin at the top of the big pyramid, so that the silk which you run in can be more closely crowded

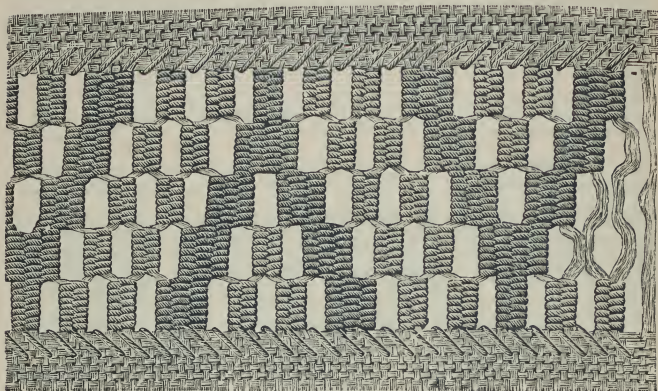


FIG. 29. OPEN-WORK INSERTION.

together. In Fig. 29 the two rows of narrow clusters are worked in Corticelli Wash Silk, size EE, in a medium olive shade, the pyramid of steps in dark terra-cotta and the three inner clusters in lighter terra-cotta. One figure consists of fourteen

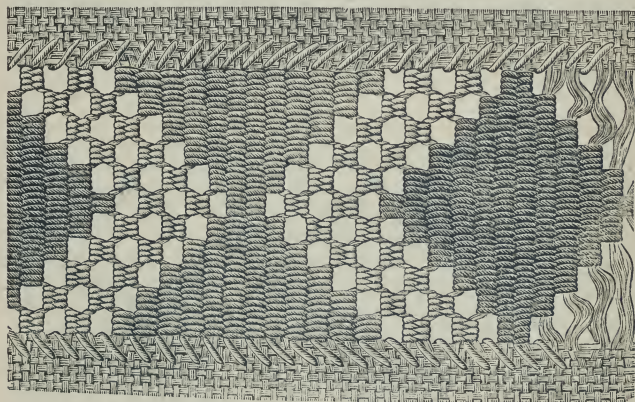


FIG. 30. OPEN WORK INSERTION.

clusters of three threads each. Fig. 30 is worked in three shades, the light triangles in old gold, the dark squares in peacock blue and the remaining portion of the work in cream white. Each figure contains eighteen clusters of three threads each.



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Open-work Insertion with Spiders (Fig. 31).—The edges are to be

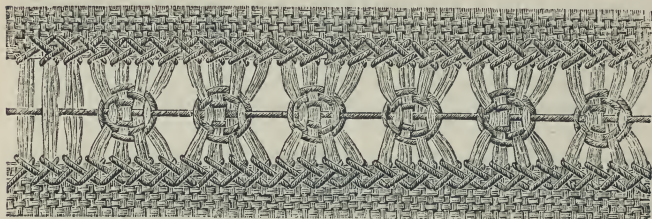


FIG. 31. OPEN-WORK WITH SPIDERS.

herring-boned, as shown in Fig. 32. In the middle the so-called spiders are made over every group of four clusters. The silk that runs out from the spider passes over two clusters and under one, and then three or four times over and under the clusters, as in darning, and so back under the spider at the place at which it was drawn in, and then on to the next four strands of thread.

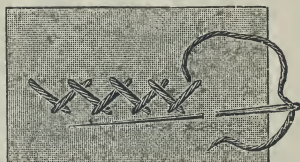


FIG. 32. HERRING BONE STITCH BORDER. (Detail of Fig. 31.)

Three-rowed Open-work (Fig. 33).—Draw out five threads for the narrow stripe and from fourteen to sixteen for the wide one. Each cluster should

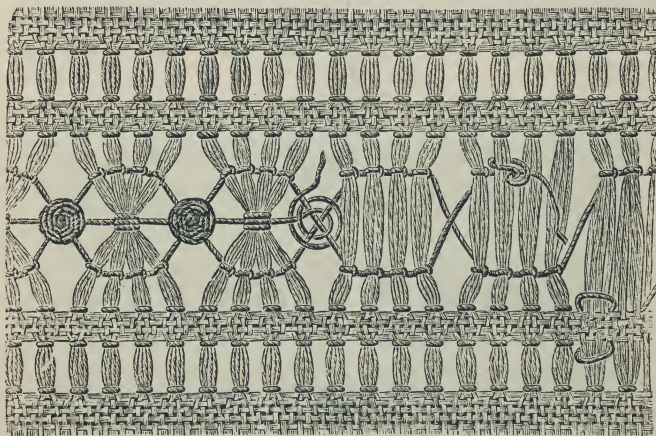


FIG. 33. THREE-ROWED OPEN-WORK.

consist of four threads. The narrow bands between are to be herring-boned on either side. The dotted line shows the course of the thread on the wrong side.

Then unite each separate cluster in the middle with a back stitch, as shown in the illustration, and finally join every group of four clusters together with three stitches, and make a spider in the middle of the open work, at the point where the threads intersect each other.

Open-work Insertion with Rings (Fig. 34).—Bind the edges on both sides with straight, two-sided stitches. For this use Corticelli EE Wash Silk. Draw out from twenty-four to thirty threads. Wind your silk six or seven times round

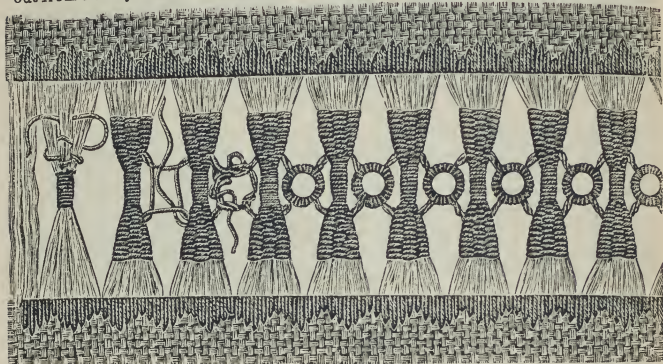


FIG. 34. OPEN-WORK INSERTION WITH RINGS.

the middle of each cluster of nine threads, and then make darning stitches above and below. When you have completed two clusters join them by four interlocked stitches; wind your silk three times round the single thread and sew it over with close stitches.

Open-work Insertion with Spiders (Fig. 35).—Draw out twenty-four threads. Ornament the two edges with half spiders. You begin there over

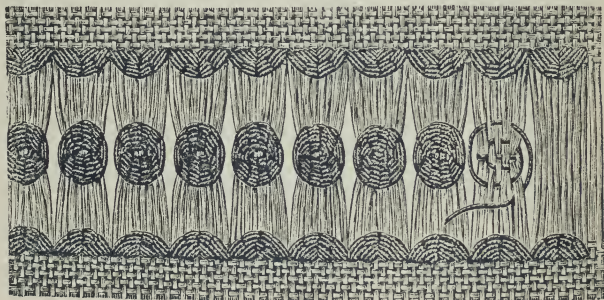


FIG. 35. OPEN-WORK INSERTION WITH SPIDERS.

two threads and go on taking in others to the number of eight. The whole spider in the middle is made as above described,

Open-work Insertion (Figs. 36 and 37).—The beauty of this otherwise simple pattern lies in the peculiar knot with which the edges of the stuff are ornamented. Carry the working silk, as shown in Fig. 37, from right to left (see the

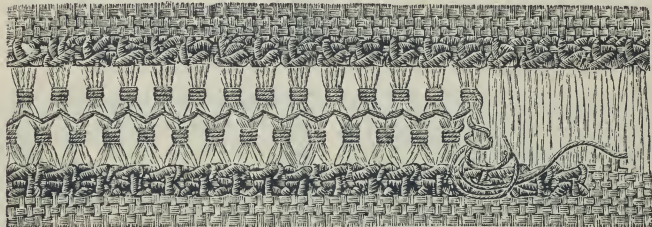


FIG. 36. OPEN-WORK INSERTION.

description of the right side), over and under four threads; then bring the needle back under the thread which lies slanting, form a loop with the forefinger of the left hand, slip it on to the needle and draw it up close to the first stitch; pull the

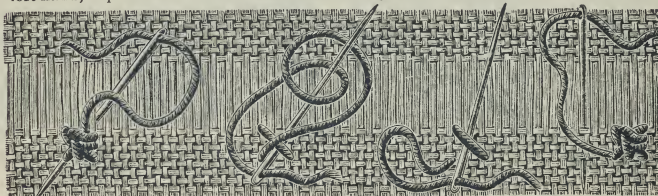


FIG. 37. EXPLANATION OF THE STITCH FOR FIG. 36.

needle through the knot and proceed to the next stitch. The illustration explains how the open-work in the middle should be carried out.

Cutting out Threads at the Corners (Figs. 38, 39, 40 and 41).—If you

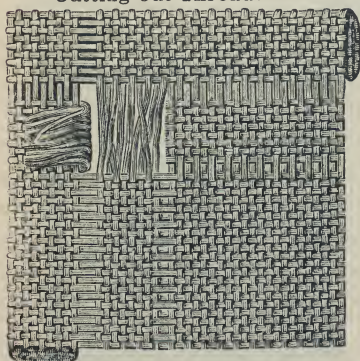


FIG. 38. CUTTING AND LOOSENING OF THREADS AT A CORNER.

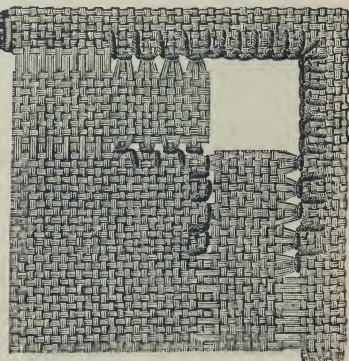


FIG. 39. OVERCASTING OF A DISENGAGED EDGE AT A CORNER, THE THREADS BEING TURNED IN WITHIN THE HEM.

want to carry a latticed hem or a simple open-work pattern round a corner you must cut and loosen the threads on both sides about three-eighths of an inch from the edge of the hem, as seen in Fig. 38. The loose threads can be pushed into the turning and the edge button-holed, as in Fig. 39. If, however, on the other hand, the stitching be continued without interruption, as indicated in the upper part of Fig. 40, the loose threads must be brought to the wrong side and fastened down with a few stitches, as represented in the lower part of Fig. 40.

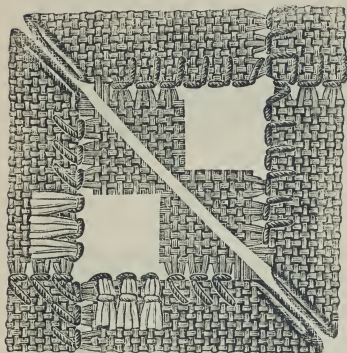


FIG. 40. BORDERING A DISENGAGED EDGE WITH HEM-STITCHING, THE THREADS BEING TURNED OVER.

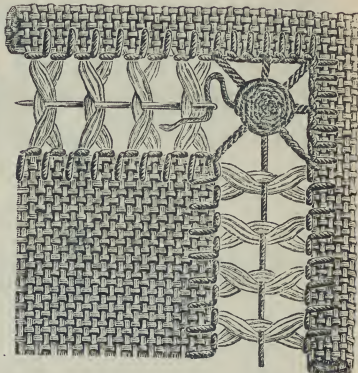


FIG. 41. FILLING IN A CORNER WITH A SPIDER AND CONTINUATION OF LATTICE-WORK.

Punto tagliato.—In this open-work the threads have to be drawn out both ways, the number, of course, to depend on the pattern. Threads left between others that have been cut out serve as a foundation on which a great variety of stitches can be worked. Stuffs equally coarse in the warp and woof should be chosen for all cut open-work, for then the empty spaces that remain where threads have been drawn out both ways will be perfectly square.

Drawing out Threads both ways (Fig. 42).—The same number of

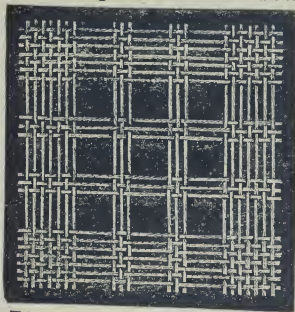


FIG. 42. DRAWING OUT THREADS BOTH WAYS WITHOUT REGARD TO THE EDGES.

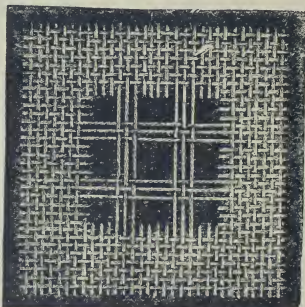


FIG. 43. CUTTING OUT THREADS IN THE MIDDLE OF THE STUFF.

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threads must be drawn out each way. Most patterns require the same number of threads to be left as are drawn out. In Fig. 42 three threads have been drawn out and three left.

Cutting out Threads (Fig. 43).—Open-work patterns are often set in another kind of embroidery. In such cases, the threads that are to be cut out must be cut a short distance within the edge and then drawn out, so that there may be a frame of the stuff left intact outside.

Button-holing the Raw Edges (Fig. 44).—In very fine linen textures the threads can simply be cut out, but in the case of coarse stuffs the raw edges must be button-holed, as in Fig. 44 or Fig. 45.

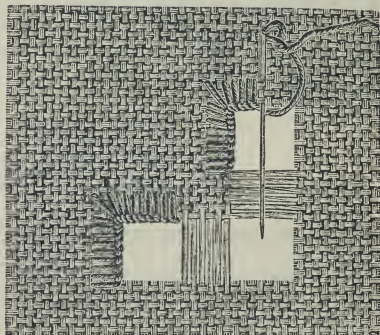


FIG. 44. BUTTON-HOLING THE RAW EDGES OF CUT OPEN-WORK.

Overcasting the Raw Edges (Fig. 45).—Cording the raw edges is even better than button-holing them. Count the number of threads carefully that have to be cut out; run in a thread to mark the pattern, *after* which cut the threads through at least two threads within the line.

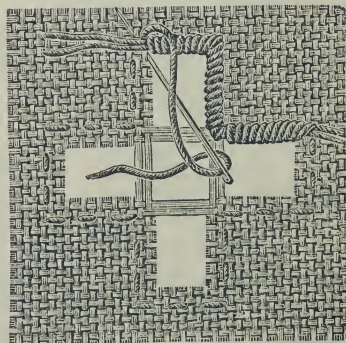


FIG. 45. OVERCASTING THE RAW EDGES OF CUT OPEN-WORK.

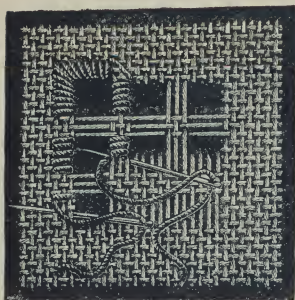


FIG. 46. OVERCASTING A TRELLISED GROUND.

Overcasting a Trellised Ground (Fig. 46).—If you only have a small surface to embroider you can draw out all threads at once, but in a large piece of work it is better to begin by removing the threads in one direction only and completing all the little bars one way first, after which you draw out the threads the other way and embroider those you leave. In this way you secure uniformity in your work.

Border in Cut Open-work with Drawn-in Pattern (Figs. 47 and 48).—This design is suitable, according to the material it is worked on, for the



FIG. 47. BORDER IN CUT OPEN-WORK WITH DRAWN-IN PATTERN.

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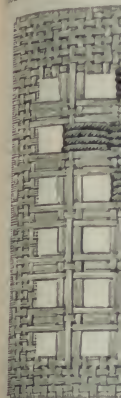


FIG. 48. DR

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white foundation v
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decoration of tidies, bureau scarfs, table scarfs, lambrequins and other articles. The pattern is drawn in, as seen in Fig. 48, which shows the proper order and direction of the stitches. The little bars must be finished before the actual pattern is filled in.

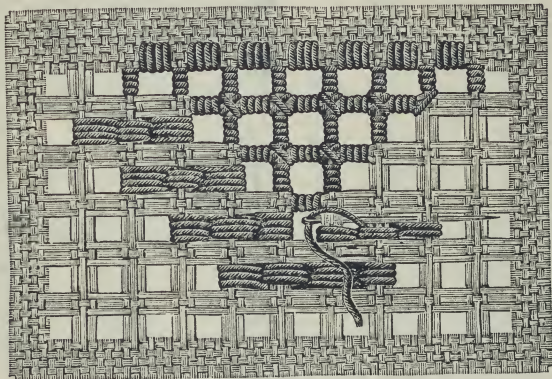


FIG. 48. DRAWING IN THE PATTERN. (Explanation of Fig. 47.)

Cut Open-work Pattern (Figs. 49 and 50).— This design, like the preceding one, is suitable for a variety of purposes. It is strikingly effective when done on a white foundation with gold Corticelli Wash Silk in size No. 500. The pattern being in squares can readily be increased in width. Fig. 50 shows the detail of the work. Ten threads are drawn each way alternately and six left with open spaces between. The arcs are worked over three carefully laid threads, carrying across from the middle of one bar to the middle of the bar at right angles to it. The

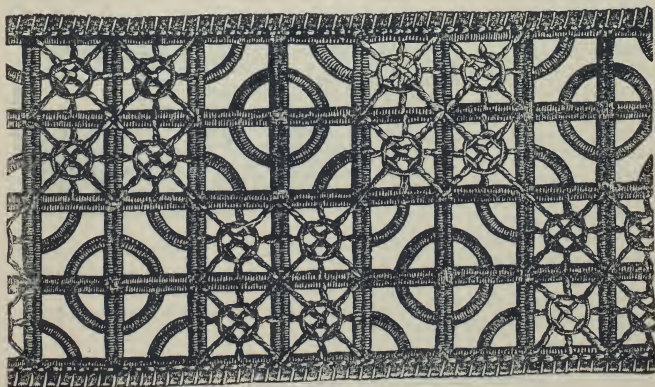


FIG. 49.

wheels, on the other hand, are begun and finished at the same corner. Overcast the cut edges and hem-stitch the outer layer of foundation. (See Figs. 7 and 8.)

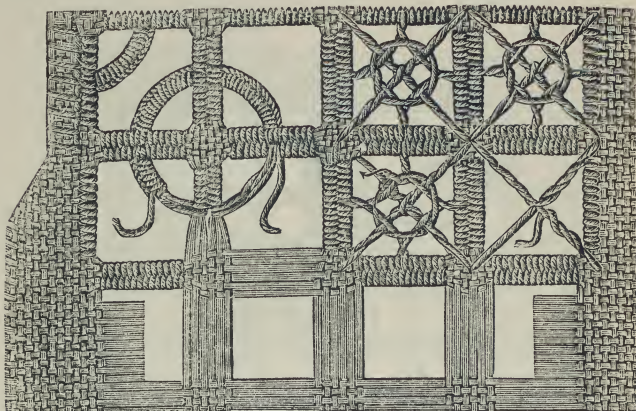
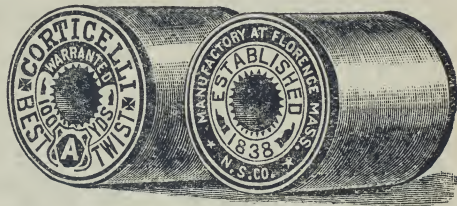


FIG. 50. CUT OPEN-WORK PATTERN. (Detail of Fig. 49.)

CORTICELLI SEWING SILK.

Every spool warranted unequalled for hand or machine sewing. Smooth, strong, full length. The engraving shows very accurately the style of spool. An examination of the label will also reveal the fact that this brand, in 1888, celebrates its fiftieth anniversary. During all these years it has enjoyed the foremost position in the leading markets, taking at the great Competitive Industrial Exhibitions and World's Fairs a great number of first-class medals, including several of gold. Improvements in machinery have been adopted from time to time, so that the goods are to-day produced with the assistance of electrical appliances which indicate to the operator with lightning rapidity any break in the delicate filaments which form the completed thread. Black is sold in these sizes, viz.: 000, 00, 0, A, B, C, D and E, from finest to coarsest in order named. Colors are sold in size A only, that being the medium and best size.



SOLD BY ALL ENTERPRISING DEALERS.

DAMASK STITCHES.

THIS kind of embroidery is generally done with a coarse, blunt-pointed worsted needle on canvas or any other moderately open mesh stuff where the squares formed by warp and woof are well defined, which is necessary for this work. The stitches may be formed with Corticelli Wash Floss (see Fig. A) if on very fine stuff; with Corticelli Wash Silk, size No. 500 (see Fig. B), if on medium material, and with Corticelli Wash Embroidery Silk, size EE (see Fig. C), if on a coarser foundation. In combination with drawn work, described in another chapter, very pleasing effects are produced. Damask stitches are effectively used also to fill in the inside spaces in many designs in outline.

First Pattern (Fig. 51).—Carry the needle in a slanting direction over three threads and bring it out, from right to left, under three perpendicular ones, then again slanting, over three threads, from left to right, and out again under three horizontal ones, downwards from above. Thus the first stitch lies across, from right to left, the second, lengthways. On the wrong side, the stitch forms a regular succession of steps.

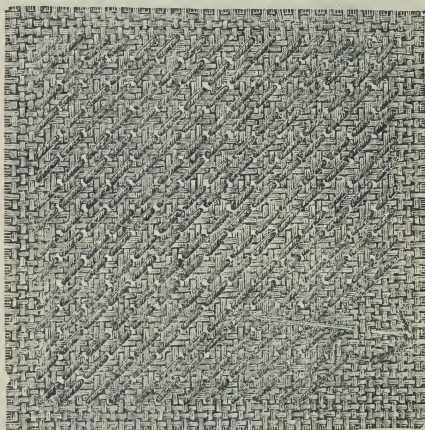


FIG. 51. FIRST PATTERN.

Second Pattern (Fig. 52).—This is worked in the same manner as Fig. 51, except that the second row of stitches touches the first, so that two threads enter and issue from the same hole.

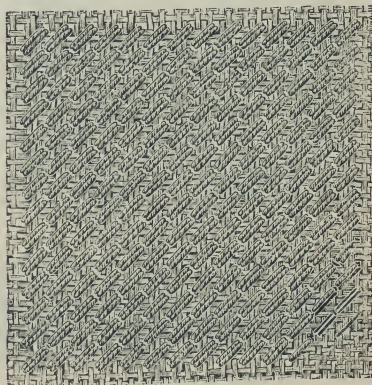


FIG. 52. SECOND PATTERN.

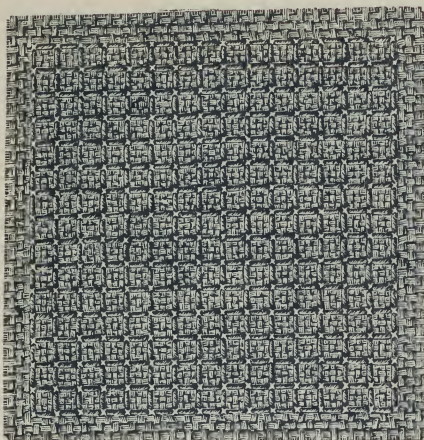


FIG. 53. THIRD PATTERN.

Third Pattern (Fig. 53).— Though at first sight this stitch is very like the Holbein or stroke stitch, it is very different in the execution. It is worked in two rows, to and fro; in the first you make all the vertical stitches side by side in the width of the stuff, drawing the silk very tightly; in the second, coming back, you make the horizontal stitches in a straight line, at right angles to the first stitches. On the wrong side the stitches are crossed, and in thin stuffs show through and quite alter the appearance of the right side.

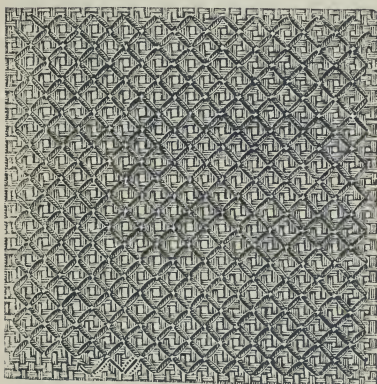


FIG. 54. FOURTH PATTERN.

Fourth Pattern (Fig. 54).— In the first row the silk is carried slanting upwards, from right to left, over two threads, then downwards under two. Coming back the stitches must be set the opposite way, so that four threads of silk meet in one hole.

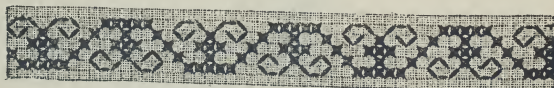


FIG. 142. BORDER IN CROSS AND ITALIAN STITCHES.

th Pattern (Fig. 53) worked like Fig. 53. The stitches must be made in two threads each way. In the first row you take the silk on the right and draw it to form your stitch.

th Pattern (Fig. 54) with a diagonal stitch. The threads and bring the silk up again in the same way. The second row is three threads, then four, then five, then six, then seven, then eight; then decrease, successively, to the same proportion.

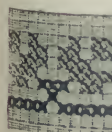


FIG. 143.

Third Pattern
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 down, to and fro; in
 make all the
 stitches side by side
 width of the stuff
 all very tightly,
 round, coming back
 like the horizontal
 a straight line
 angles to the first
 the wrong side
 stitches are crossed
 the stuffs show
 quite after the
 of the right side

Fifth Pattern (Fig. 55).—
 This is worked like Fig. 54, except that the stitches must cover three threads each way. In the second row you take up one thread on the right and two on the left to form your stitches.



FIG. 55. FIFTH PATTERN.

h Pattern (Fig.
 first row the stuff
 ing upwards, from
 over two threads
 under two. The
 stitches must be
 quite way, so that
 of silk meet in one

Sixth Pattern (Fig. 56).—
 Begin with a diagonal stitch over two threads and bring your needle up again in the same line it started from. The second stitch covers three threads, the third six, the fourth eight; the next three decrease, successively, in length, in the same proportion.

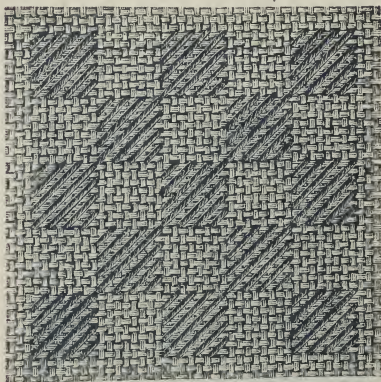


FIG. 56. SIXTH PATTERN.



FIG. 143. BORDER IN CROSS AND ITALIAN STITCHES.

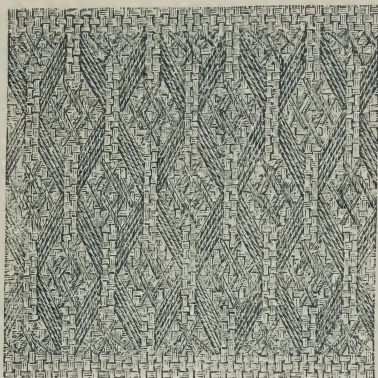


FIG. 57. SEVENTH PATTERN.

Eighth Pattern (Fig. 58).—Make five stitches over eight horizontal bars, miss six threads and make five more stitches. The groups of long stitches above and beneath the first row encroach over two threads of the first group, so that a space of only four threads remains between two groups. The stitch between these groups is known as Rococo stitch. Bring out your needle between the third and

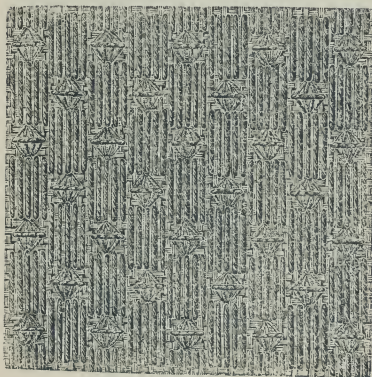


FIG. 58. EIGHTH PATTERN.

Fourth Pattern (Fig. 57).—The five flat stitches cover three threads in width and six in height and lie from right to left and from left to right. In the second row, which must be two threads distant from the first, the stitches must lie in the contrary direction. In the space between make four cross stitches over four threads in height and two in width.

fourth of these threads and insert it again above, drawing it out afterwards between the second and third horizontal thread and securing the first stitch with a back stitch. Make the three remaining stitches as explained in Fig. 59.

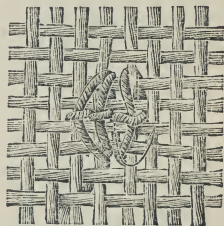


FIG. 59. EXPLANATION OF THE ROCOCO STITCH IN FIG. 58.



FIG. 144. BORDER IN CROSS-STITCH.

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Ninth Pattern (Fig. 60).
 — This consists of straight bands of flat stitches, covering three threads each way, with spaces eight threads wide between, or namented with a small pattern in stroke stitch, which is further explained in another chapter, entitled Italian Stitch Embroidery.

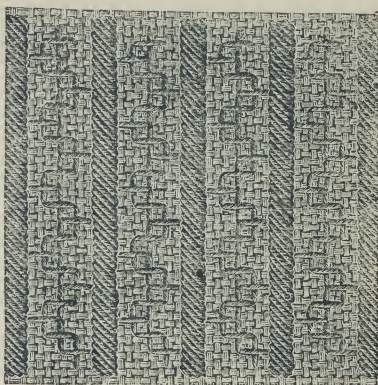


FIG. 60. NINTH PATTERN.

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 een the third
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 t stitch with a
 the three remain
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Tenth Pattern (Fig. 61). — This requires no explanation, as the direction of stitches is plainly indicated. The design is suitable as a grounding, using the coarse silk in a pretty arrangement of colors.

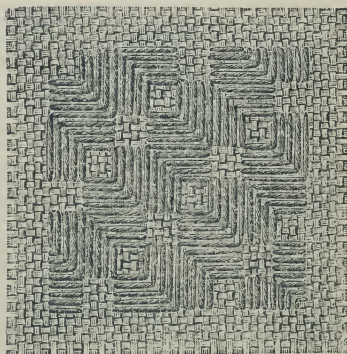


FIG. 61. TENTH PATTERN.

PLANATION OF
 TCH IN FIG. 30.



FIG. 145. BORDER IN CROSS AND ITALIAN STITCHES.

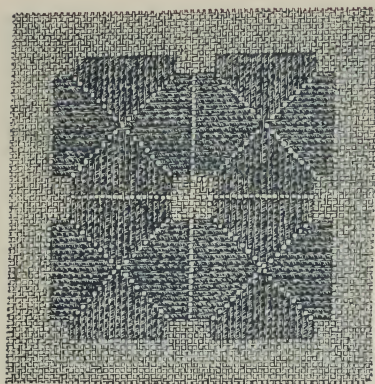


FIG. 62. ELEVENTH PATTERN.

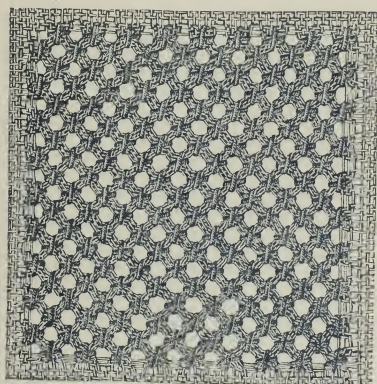


FIG. 63. TWELFTH PATTERN.



FIG. 146. BORDER IN CROSS-STITCH.

Eleventh Pattern (Fig. 62).—This is worked from the engraving also, and requires no explanation other than that the shortest stitch covers four threads and the longest twelve. The design is a good one for a large surface, with a proper selection of colors, tastefully arranged.

Twelfth Pattern (Fig. 63).—Count six threads vertically, put in the needle and draw it through, from right to left, underneath three diagonal threads. For the next stitch carry it upwards over six threads and back under three. The second row is worked back over the first in the same way. Leave six threads between each row. Draw the silk firmly in to produce the open effect. The No. 500 Corticelli Wash Silk is well suited to this pattern as well as most of the other patterns which follow in this chapter.

Thirteenth
Fig. 64) — Carry
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Fourteenth P
Fig. 65) — The
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seven and the fift
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FIG. 147

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is worked from
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Thirteenth Pattern
(Fig. 64).—Carry the silk from
right to left over four vertical
threads and under the same number
of horizontal ones. The
second row of stitches touches
the first, so that the silk it is
worked with seems to be drawn
through under the same threads
of the stuff as the one the first
row was worked with.

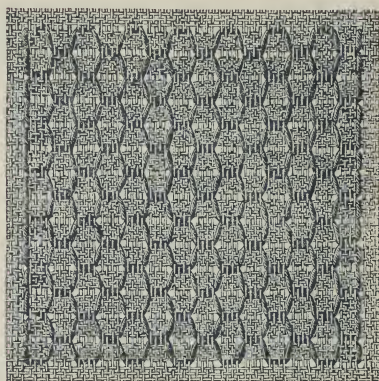


FIG. 64. THIRTEENTH PATTERN.

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Fourteenth Pattern
(Fig. 65).—The first stitch
covers two threads, the second
six, the third ten, the fourth
fourteen and the fifth eighteen.
The longest stitches of two
squares always meet in the same
hole.

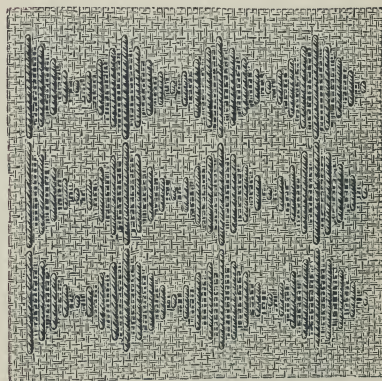


FIG. 65. FOURTEENTH PATTERN.

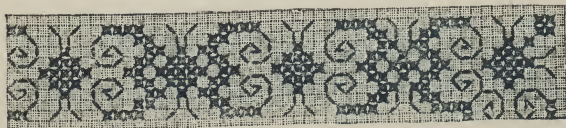


FIG. 147. BORDER IN CROSS AND ITALIAN STITCHES.

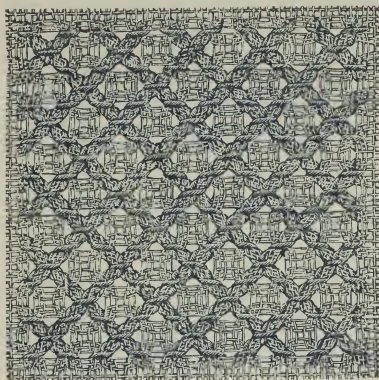


FIG. 66. FIFTEENTH PATTERN.

Fifteenth Pattern (Fig. 66).—Cover the whole surface with rows of stitches, as in Fig. 63, with intervals of twelve threads between them. These rows are intersected by others, to which the silk is passed from between the sixth and seventh of the twelve threads between the first rows. Where the stitches of the two rows meet, the working silk of the second row must be drawn through under that of the first.

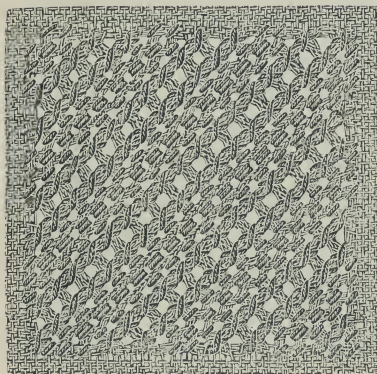


FIG. 67. SIXTEENTH PATTERN.

Sixteenth Pattern (Fig. 67).—Between every two rows of cross-stitch leave an interval of six threads, counting those on each side of the rows. Over these six threads work two rows, as shown in Fig. 52, but so that in the second the lower stitch of the first row and the upper one of the second cover the same threads.

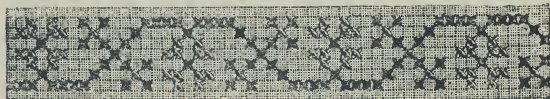


FIG. 118. BORDER IN CROSS-STITCH.

Fifteenth Pattern (Fig. 66).—This consists of four stitches wide of Fig. 63, with intervals between, which is in the ordinary

Sixteenth Pattern (Fig. 67).—Small squares of cross-stitch, inclined alternately to the right and left, and so that the longest stitch of one row is crossed by the longest stitch of the next, so that only six threads work over the long remains unworked, forming stripes of three rows of over-stitch covering two threads

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Where the silks
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Seventeenth Pattern
(Fig. 68).—This consists of stripes, four stitches wide, like those of Fig. 63, with three threads between, which are overcast in the ordinary manner.

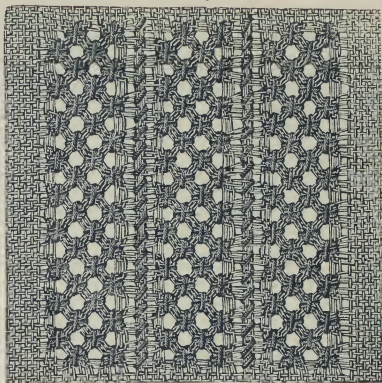


FIG. 68. SEVENTEENTH PATTERN.

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Eighteenth Pattern (Fig. 69).—Small squares of seven stitches, inclined alternately to the right and left, and so formed that the longest stitch of one square is crossed by the first short stitch of the next, so that a space only six threads wide and four long remains uncovered. The intervening stripes are filled with three rows of overcasting stitches covering two threads each way.



FIG. 69. EIGHTEENTH PATTERN.

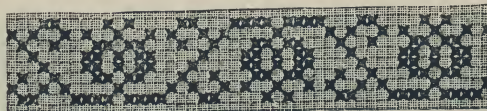


FIG. 149. BORDER IN CROSS-STITCH.

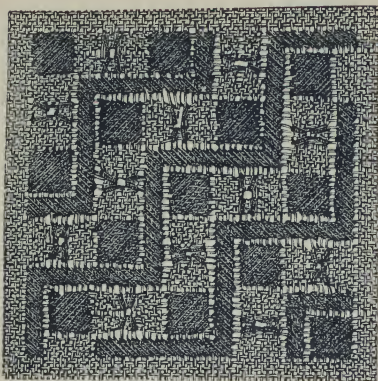


FIG. 70. NINETEENTH PATTERN.

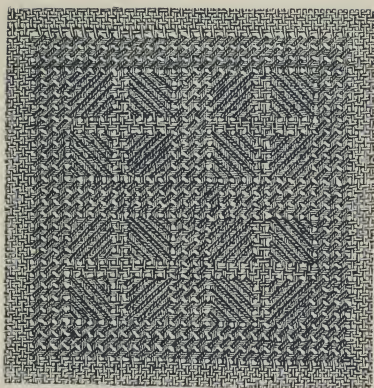


FIG. 71. TWENTIETH PATTERN.

Nineteenth Pattern
(Fig. 70).—The steps formed by this pattern are eleven stitches high and eleven stitches wide, and each stitch covers four threads. Eight threads intervene between each row of steps, which are covered at the bend by a square of stitches, from the last of which the thread is carried on at once to the four single stitches.

Twentieth Pattern
(Fig. 71).—The four squares set opposite to each other, with two threads between, are edged all round by three rows of over-casting.

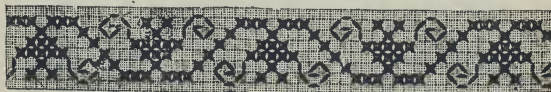


FIG. 150. BORDER IN CROSS AND ITALIAN STITCHES.

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FIG. 151.

Twenty-first Pattern

(Fig. 72).—Begin by rows of stitches like those described in Fig. 63, over four and two threads, with four threads between, not counting those covered with cross-stitch. Between the two rows of cross-stitch join six threads together by a back stitch, and carry your silk over the two last of the six to the two first of the next cluster. The narrow diagonal stripes are separated by twenty-four threads, exclusive of those covered by the cross stitches. The spaces are filled in with squares, ten threads wide and ten long, formed by back stitches crossed on the wrong side.

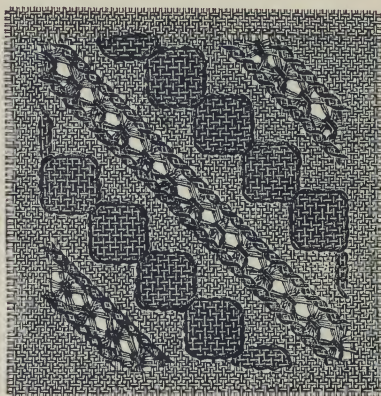


FIG. 72. TWENTY-FIRST PATTERN.

Twenty-second Pattern

(Fig. 73).—In the closer stuffs, of a coarse texture, the threads of which do not admit of being drawn together as you can those of a loose thin stuff, where by simply pulling your silk a little tighter you get open spaces, you must begin by cutting out every fourth or fifth thread. After this you overcast all the rows, first one way and then the other, with stitches covering four threads each way. On this foundation with EE Corticelli Wash Embroidery Silk, make long stitches as shown in engraving.

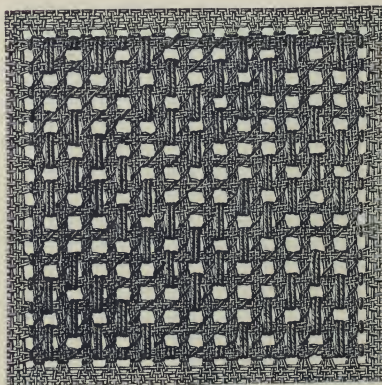


FIG. 73. TWENTY-SECOND PATTERN.

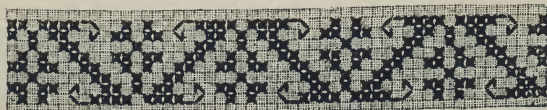


FIG. 151. BORDER IN CROSS AND ITALIAN STITCHES.

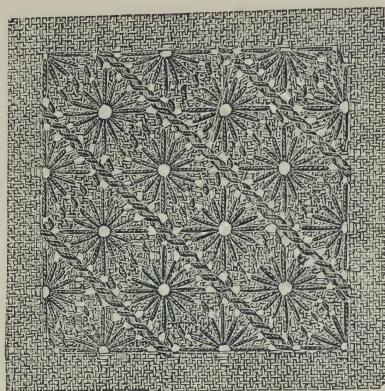


FIG. 74. TWENTY-THIRD PATTERN.

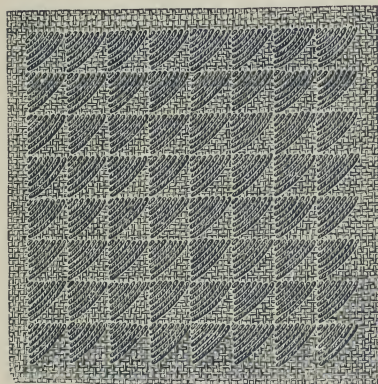


FIG. 75. TWENTY-FOURTH PATTERN.

Twenty-third Pattern
(Fig. 74).—From the point where the silk comes out of the stuff, make sixteen stitches, four times over, all coming out of the same hole, over eight, six, four and six threads, thus forming a star. Leave an interval of four threads between the stars, and unite the intervening threads by cross stitches one way and whip stitches the other.

Twenty-fourth Pattern
(Fig. 75).—Make a succession of diagonal stitches, increasing in length and advancing one thread at a time, until the seventh stitch covers seven threads and completes the triangle. Then begin a second triangle on the nearest adjacent thread.

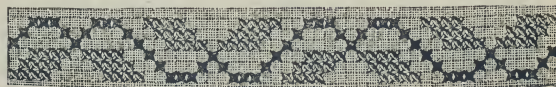


FIG. 152. BORDER IN CROSS-STITCH.

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Twenty-fifth Pattern
(Fig. 76).—Cover your whole surface with squares of ten stitches, as in Fig. 56, and fill in the intervening squares with twenty-three stitches, all radiating from one centre.

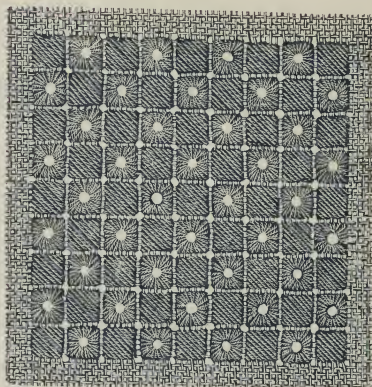


FIG. 76. TWENTY-FIFTH PATTERN.

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seven threads
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Twenty-sixth Pattern
(Fig. 77).—Diagonal trellised stripes, made as in Fig. 73 and overcast, form the ground. Twelve threads are left between the stripes, upon which work six-cornered, lozenge-shaped groups of stitches, set at right angles to each other, in diagonal rows.

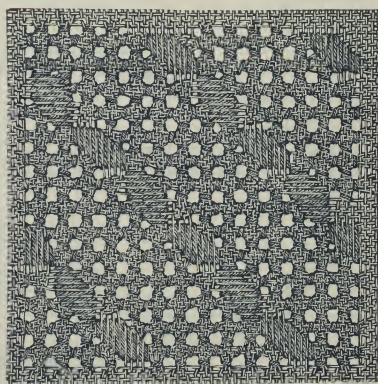


FIG. 77. TWENTY-SIXTH PATTERN.

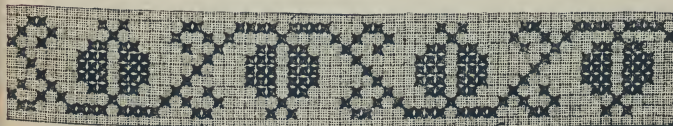


FIG. 153. BORDER IN CROSS-STITCH.

TAPESTRY EMBROIDERY.

TAPESTRY is one of the oldest kinds of needle-work and is always popular. For this purpose there are two distinct kinds of canvas, called, respectively, plain (single thread) canvas and Penelope (double thread) canvas. The latter is generally preferred, because it is easier to count the stitches upon it, but both make an equally good foundation for the embroidery, as the following examples will show. Besides these, other fabrics bearing a close resemblance to them are often used, especially Java linen, the close texture of which renders grounding unnecessary. Tapestry can be done *best* in a frame, but if done in the hand the puckering will be prevented by weighting the end of the canvas with a piece of lead. The stitches, which ought completely to hide the canvas, should all lean one way, and the underneath ones always from left to right. The uses of the Tapestry stitches are numerous, but the most common is for various articles of household adornment and comfort, such as chair seats and backs for upholstery, sofa pillows, toilet cushions, etc.



FIG. E.

Materials.—Wool is often used for this work, but silk is now sold at prices which make it expedient to employ that, in suitable kind, on account of the increased beauty of color and of durability. Moths do not attack silk, nor does it shrink and pucker, as is the case with wool. If wool be used, however, in part, a liberal amount of silk should be introduced with it. In cross-stitch designs in many colors, if wool be also used, the light shades should be of silk, as the effect is much better. For all silk Tapestry only the medium and fine canvas will be available. The best silk threads for the work are Florence Filoselle (see Fig. E) and Florence Knitting Silk

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(see Fig. F), which on account of peculiar texture and "soft finish" are not easily roughed in working by contact with the stiff and harsh threads of a cotton or linen canvas. The Filoselle may easily be divided into six parts, as seen in engraving. If desired to work on fine canvas, any number of these subdivisions may be used. The range of colors is very large and very correct in shading.

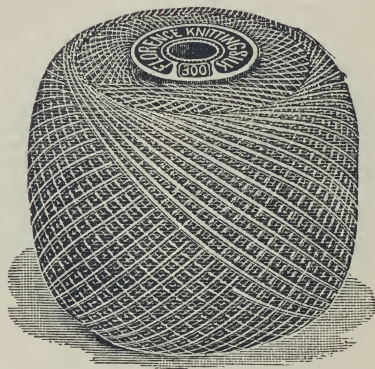


FIG. F. FLORENCE KNITTING SILK.

Marking out the Ground (Fig. 78).—Before beginning a piece of canvas work, count how many stitches it contains and mark them out in tens with a colored

thread, along two sides, at least, each way. Having ascertained the number of stitches both ways, divide them in two, and, starting each time from the middle stitch, trace two lines, one horizontal, the other vertical, right across the canvas. The point of intersection will be the centre. This sort of ground plan will be found most useful, and should not be pulled out until after the other work is finished.

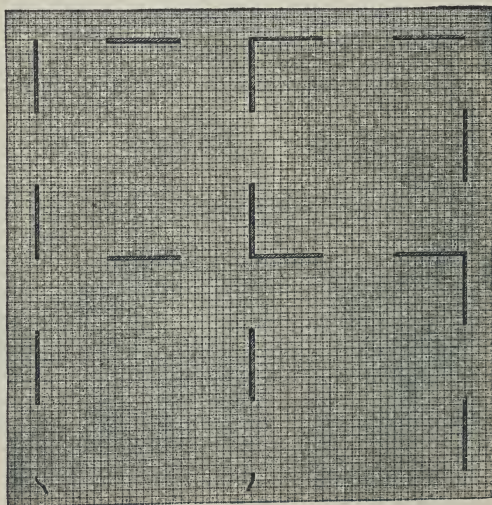


FIG. 78. MARKING OUT THE EMBROIDERY GROUND.

If, moreover, you have corners to work, or a pattern to reverse, in the angle of a piece of embroidery, trace a diagonal line besides, from the corner to the centre.

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Cross-stitch (Fig. 79).—Cross-stitch is the foundation of every other stitch, and the one in most common use. It is also called marking stitch, being used for marking linen. It is worked in two lines. In the first, the silk is carried diagonally from left to right across a square of threads, and then, downwards,

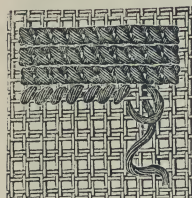


FIG. 79. CROSS-STITCH.

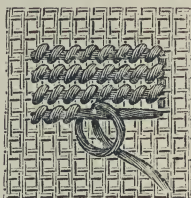


FIG. 80. HALF CROSS-STITCH.

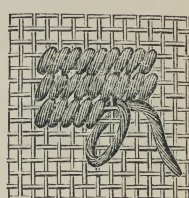


FIG. 81. GOBELIN STITCH.

underneath the two horizontal threads; in the second, the stitches are carried from the right-hand lower corner of the square to the upper left-hand corner, so that the four points of the two stitches form a perfect square.

Half Cross-stitch (Fig. 80).—If the silk is too coarse, or the canvas too fine, to make the double stitch carry the silk back along the whole line and make the half stitches across it from left to right, the same as in a pattern which you buy with a part of the design ready worked.

Gobelin Stitch on Plain Canvas (Fig. 81).—This is worked over two horizontal threads and one perpendicular. In a frame you can work the second row from right to left, otherwise you must turn the work round, and bring out your needle behind the last made stitch.

Gobelin Stitch on Penelope Canvas (Fig. 82).—For this you need a coarse needle, which will make its way easily between the threads of the canvas.

Reps Stitch (Fig. 83).—This is an imitation of reps and is worked in vertical lines over two vertical threads and one horizontal. It is contrary to Gobelin stitch.

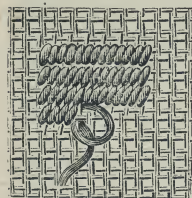


FIG. 82. GOBELIN STITCH ON PENELOPE CANVAS.

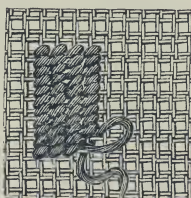


FIG. 83. REPS STITCH.

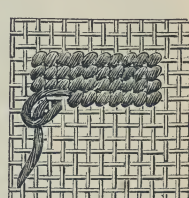


FIG. 84. TENT STITCH.

Tent Stitch (Fig. 84).—This is simply the first half of a cross or marking stitch worked over a single thread each way. The engraving shows the working of a row from right to left, the silk being carried forward underneath the vertical threads. Tent stitch is used in conjunction with cross-stitch for the most delicate lines and the shaded parts of flowers and figures.

Wide Gobelin
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FIG. 85. WIDE GOBELIN STITCH.

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FIG. 86. RICE STITCH.

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FIG. 81. GOBELIN.

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FIG. 84. TEXTURE.

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Wide Gobelin Stitch (Fig. 85).— This covers two vertical and two horizontal threads, and advances one thread at a time.

Broad Cross-stitch (Fig. 86).— This is worked over two vertical and four horizontal threads, and is very useful for filling in large surfaces, as it can be done

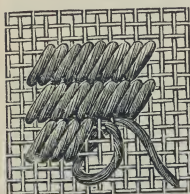


FIG. 85. WIDE GOBELIN STITCH.

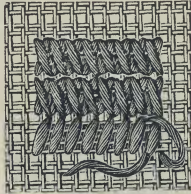


FIG. 86. BROAD CROSS-STITCH.

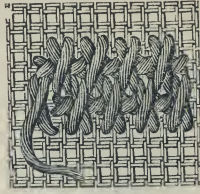


FIG. 87. DOUBLE STITCH.

twice as quickly as the ordinary cross-stitch. It may be varied by turning the crosses first one way and then the other.

Double Stitch (Fig. 87).— Begin with a single cross stitch over every alternate intersection of the threads, then make a second row of stitches between those of the first, but in this case over two and six threads, so that they extend beyond the first each way. In the subsequent rows, a square stitch should be opposed to a long one and a long stitch to a square one.

Rice Stitch (Fig. 88).— Fill in the whole ground first with large cross stitches over four threads each way, then upon these make the so-called rice stitches. These cross the four points of the large cross stitches and meet in the space between, where they form another cross. The large cross stitches should be worked in Filoselle, the rice stitches in silk of a finer size or the Filoselle divided. The effect is good with two colors.

Double Stitch, set Two Ways (Fig. 89).— This consists of diagonal and upright cross stitcher alternately. Work from left to right and carry the thread



FIG. 88. RICE STITCH.

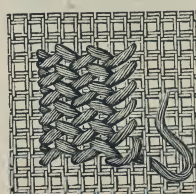


FIG. 89. DOUBLE STITCH, SET TWO WAYS.

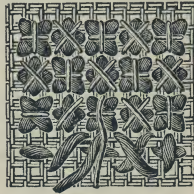


FIG. 90. PLAIT STITCH.

over four vertical threads and downwards under two horizontal ones, then diagonally upwards over four threads and downwards under two, then again over four vertical threads, and so on. Coming back, you cross the first threads and pass the working silk each time in a straight line underneath the two threads of the canvas. The stitches of the third and fourth rows are set in the opposite way to those of the two first, the silk being laid the contrary way.

Plait Stitch (Fig. 90).— It requires great attention to work this stitch to and fro; the easier way is to carry the silk back each time to the starting point. Carry the thread from left to right over two horizontal threads and downwards under four perpendicular ones, then under two threads from right to left.

Stem Stitch (Fig. 91).—Here the stitches are worked in separate rows over four threads each way. The working silk passes first under the two middle threads from right to left and then under the two upper ones.

Leaf Stitch (Fig. 92).—Carry the silk diagonally over two double threads each way, and back under one double thread to the row whence the stitch started. Make rows of back stitches in a different color between the rows of long ones.



FIG. 91. STEM STITCH.

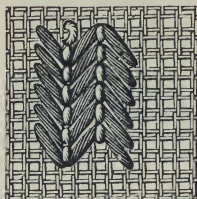


FIG. 92. LEAF STITCH.



FIG. 93. FISH-BONE STITCH.

Fish-bone Stitch (Fig. 93).—The difference between this and the preceding stitch is that the silk, after passing over three perpendicular and three horizontal threads, is secured by a back stitch over the last intersection of the canvas threads. These back stitches lean to the right or left according to the direction of the long stitches.

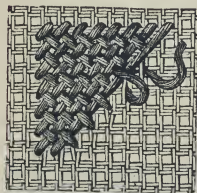


FIG. 94. DIAGONAL WEB STITCH.

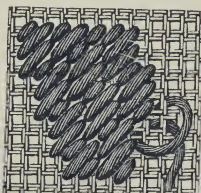


FIG. 95. CASHMERE STITCH.

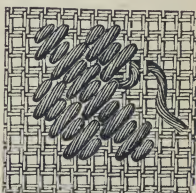


FIG. 96. FLORENTINE STITCH.

Diagonal Web Stitch (Fig. 94).—Stretch diagonal threads across the whole surface you are going to embroider, and secure them with rows of overcasting stitches, set, if you are working on Penelope canvas, between the double threads. In the next rows the stitches must be set the opposite way, which produces the effect of diagonal or twilled cloth.

Cashmere Stitch (Fig. 95).—To imitate this texture in needle-work, first make one stitch over one crossing of the canvas threads and then two stitches over two crossings.

Florentine Stitch (Fig. 96).—This is worked in slanting lines, the silk being carried diagonally first over one and then over two double threads of the canvas.

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FIG. 93. FISH-BONE STITCH.

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FIG. 96. FLORENTINE STITCH.

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Mosaic Stitch (Fig. 97).—The first row consists of one short and one long stitch, alternately; the second, of short stitches only, set between the long stitches of the first row; the third row is a repetition of the first, and so on.

Knotted Stitch (Fig. 98).—Carry the working silk over two threads in width and six in height, bring the needle back four threads lower down, in front of the double threads, and insert it behind the preceding stitch and over the middle

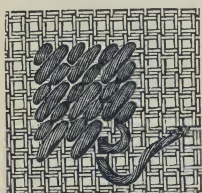


FIG. 97. MOSAIC STITCH.

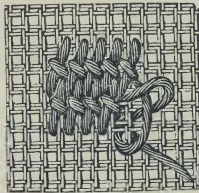


FIG. 98. KNOTTED STITCH.

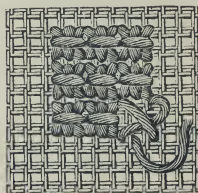


FIG. 99. STAR STITCH.

threads, and then carry it down to the line of the stitches. In the subsequent rows the stitches extend over four threads and encroach on two of the previous row, so that the stitches of the second row lie between those of the first.

Star, or Smyrna Stitch (Fig. 99).—Make a plain cross stitch over four threads each way, and then over that another cross stitch standing upright. The same stitch can be made over six or seven threads, but if you work over more than four it follows that you increase the number of stitches accordingly.

Rococo Stitch (Figs. 100, 101 and 102).—After fastening in your silk lay it over four single or two double threads, as the case may be, and carry the needle through to the left under one double thread; then, as Fig. 100 shows, bring it back over the first stitch, put it in by the side of it and bring it out below under half the horizontal threads covered by the first stitch. Then make a stitch to the right similar to the one just made to the left. When you have finished one stitch, carry the needle under one thread in an oblique line to the next stitch. The whole pattern is worked in diagonal lines.



FIG. 100. FIRST ROCOCO STITCH — STITCHES ON THE WRONG SIDE.

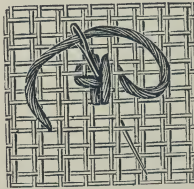


FIG. 101. ROCOCO STITCH — STITCHES ON THE RIGHT SIDE.



FIG. 102. ROCOCO STITCH — COMPLETE.

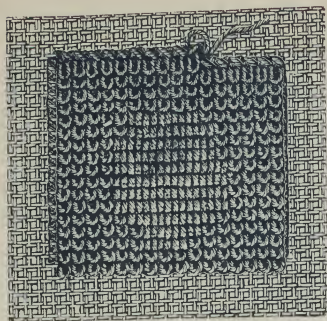


FIG. 112. PLUSH STITCH.

Chain Stitch (Fig. 113).—This stitch may be employed in copying cross-stitch patterns where many colors are used. The shades blend together better than in cross-stitch, as the shape of chain stitch contributes to soften the contrasts of color. Chain stitch cannot, like other stitches, be worked to and fro, nor can all the stitches of one row be finished first, as is generally possible in cross-stitch work; each row must be begun separately, and always from the same side, and a different needle

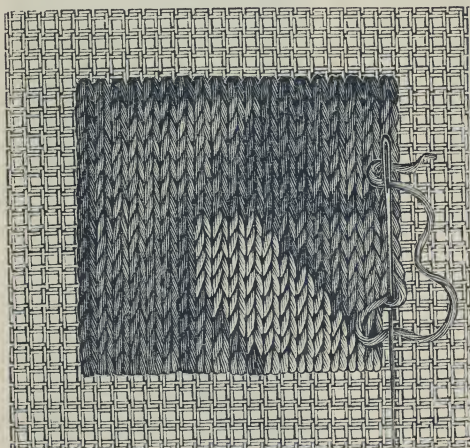
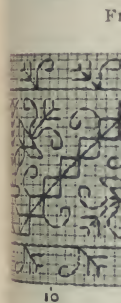


FIG. 113. CHAIN STITCH.

Plush Stitch (Fig. 112).—This is also called Astrachan stitch, and consists of loops, each secured by a cross stitch; to ensure the same length of loop, do them over a coarse steel knitting-needle. The effect can be varied by cutting the loops, which forms velvet. The engraving shows both cut and uncut stitches, in which way figures can be produced by those who have patience. No one should try to use this stitch with silk, unless it be on a small surface.

should be used for each color, as the silk has often to be changed. The stitch is worked as follows: After fastening in your silk, insert the needle in the same hole it came out of, and bring it out two threads lower down. Keep the loop formed by the working silk under the point of the needle. The silk should not be drawn up tightly, but left to form a rather loose, round loop. For the next stitches, insert the needle close to the silk that issues from the last loop.

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SHELL STITCH

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Jacquard Stitch (Fig. 109).—If you have a large plain surface to cover, this is a good stitch, as it forms a pattern in itself, producing the effect of brocaded stuff. Some of the stitches hereafter described also have this effect. Make six stitches underneath one another over two double threads, and six by the side of one another, from left to right, over two double threads. The second row consists of the same number of stitches similarly worked downwards and to the side, but over one double thread only.

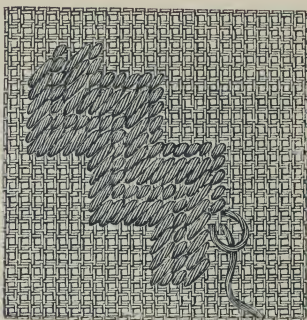


FIG. 109. JACQUARD STITCH.

Byzantine Stitch (Fig. 110).—Make the same number of stitches as in the preceding figure, but with this difference, that the two rows of stitches are made over two threads.

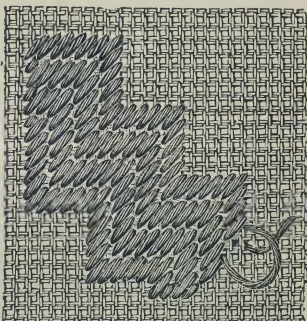


FIG. 110. BYZANTINE STITCH.

Milanese Stitch (Fig. 111).—In the first row, the back stitch is made alternately, first over four diagonal crosses and then over one; in the second row, over three and two; in the third, over two and three; in the fourth, over one and four. The last long stitches should come under the last short ones and the short ones in the middle of the last long ones.

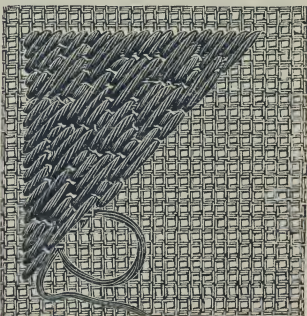


FIG. 111. MILANESE STITCH.

Parisian Stitch (Fig. 103).—This makes a good grounding where the material is not intended to be completely hidden. It consists of a long stitch over three threads and a short stitch over one thread, alternately.

Greek Stitch (Fig. 104).—This differs from ordinary cross-stitch in the oblique inclination given to the threads and the manner in which it is begun. Instead of taking up the two threads which follow the first stitch, you bring your

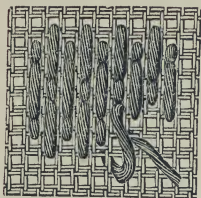


FIG. 103. PARISIAN STITCH.

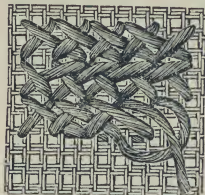


FIG. 104. GREEK STITCH.

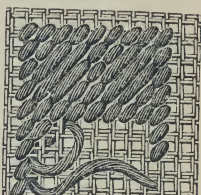


FIG. 105. SCOTCH STITCH.

needle back from right to left under the vertical threads of the first stitch, carry it downwards, and then from right to left to a distance of four threads beyond the first stitch. The next stitch is made like the first. The rows may be joined together either by the short or the long stitches, but you must follow one rule throughout.

Scotch Stitch (Fig. 105).—Squares, composed of slanting stitches, made over one, three, five and three threads, respectively, and then again over one thread, and separated from each other by rows of Gobelin stitches, constitute this stitch.

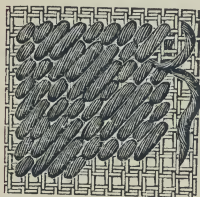


FIG. 106. MOORISH STITCH.

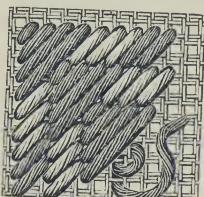


FIG. 107. ORIENTAL STITCH.



FIG. 108. SHELL STITCH.

Moorish Stitch (Fig. 106).—For this stitch, instead of surrounding squares of stitches, made in the way we have just described, with Gobelin stitch, the squares are made to touch, rising like steps one above the other, and bordered only at the sides by Gobelin stitch.

Oriental Stitch (Fig. 107).—Here you make four diagonal stitches over one, two, three and four double threads, respectively, which four stitches form so many triangles, one above the other. The empty spaces between are filled up with Gobelin stitches of another color covering two threads.

Shell Stitch (Fig. 108).—Carry your silk upwards over six horizontal threads, then from right to left under one vertical thread, and downwards over six horizontal ones. When you have made four vertical stitches in this way, bring the needle out behind the third double thread counted lengthways, and between the third and fourth counted across, and fasten the four long stitches together with a back stitch to the middle thread of the canvas. Draw silk of a different color twice through these back stitches so as to form small knots like shells, and then fill in the ground between the rows of long stitches with back stitches.

ITALIAN STITCH EMBROIDERY.

[Figs. 114, 115, 116, 117, 118, 119, 120, 121.]

This stitch is also known as Holbein stitch and is mentioned by some writers as stroke stitch. It is mostly used on linen woven so as to leave clearly defined squares, so that the pattern can readily be followed, otherwise the design must be stamped or traced on the fabric. On fine canvas or Congress cloth the examples of this work as

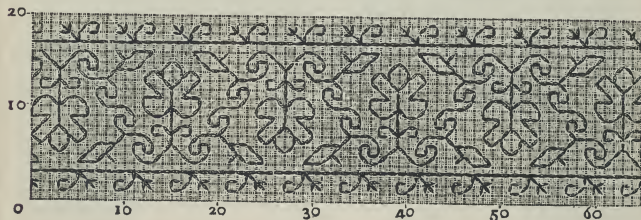


FIG. 114. BORDER IN ITALIAN STITCH.

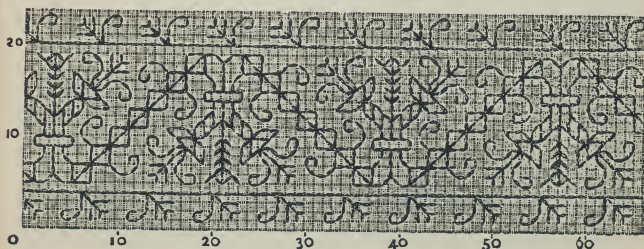


FIG. 115. BORDER IN ITALIAN STITCH.

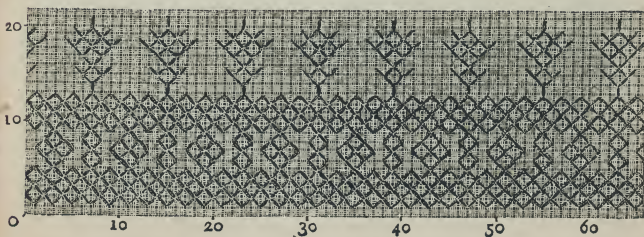


FIG. 116. BORDER IN ITALIAN STITCH.

here shown can be very effectively used alone or in connection with drawn work, as illustrated in another chapter. The material required will be Corticelli Wash Floss (see Fig. A), if the fabric be quite fine, and Corticelli Wash Silk, size No. 500 (see Fig. B), if medium stuff be used. Coarser silks may be used, if desired, but the sizes mentioned will be best for the designs shown in this chapter. In old pieces of

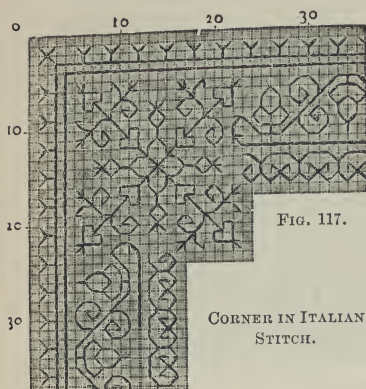


FIG. 117.

CORNER IN ITALIAN
STITCH.

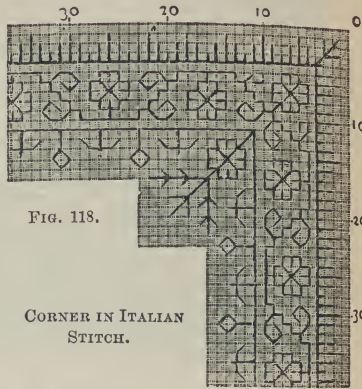


FIG. 118.

CORNER IN ITALIAN
STITCH.

needle-work this stitch is commonly found to be alike in appearance on both sides and is spoken of by some writers as "two-sided embroidery." It is difficult to do this stitch in this way, and it is probable that the modern needle-woman will not care

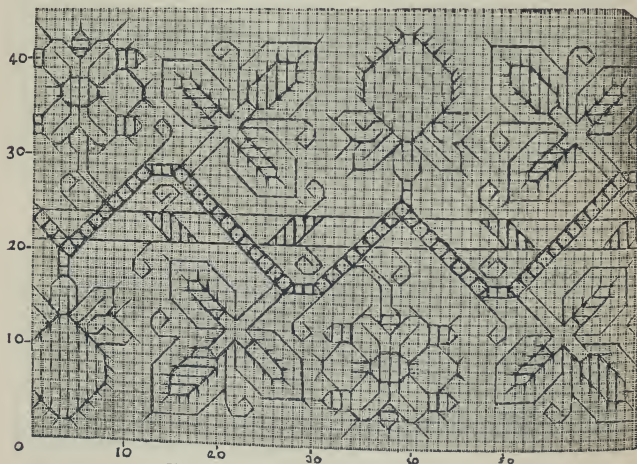


FIG. 119. BORDER IN ITALIAN STITCH.

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to keep her mind so constantly on her work as is necessary to produce this result. To those who aim to work these designs for their effect on one side of the stuff, it is sufficient to say, by way of direction, that Italian Stitch Embroidery is only a succession of short, straight stitches, either horizontal, perpendicular or diagonal. Where close canvas is used, or on crash towelling having the threads so evenly placed as to mark squares easily seen, the work proceeds rapidly by placing one stitch over every alternate square going one way; returning over the same ground, the spaces left vacant in the first journey are filled in the same manner. In this way the embroidery will have nearly, if not quite, the same appearance on both sides the stuff.

Note.—The wash silks referred to in this chapter are shown by engravings, in connection with the chapter on Drawn Work.

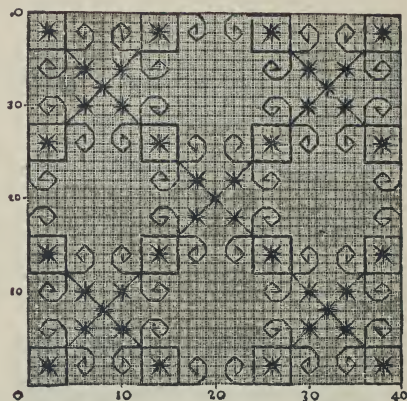


FIG. 120. DESIGN IN ITALIAN AND STAR STITCH.

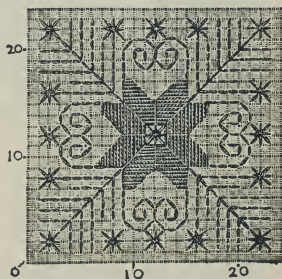


FIG. 121. DESIGN IN ITALIAN, STAR AND TAPESTRY STITCHES.

FLORENCE SILK HOSIERY FOR LADIES.

BLACK AND COLORS.

These goods are manufactured from fine FLORENCE KNITTING SILK, on hand frames, in the best "full-fashioned" shapes known to the trade.

They are made extra long, are dyed in the yarn, and may be washed without injury to colors.

Being heavier than most silk hose, they are adapted for winter use, either for invalids or persons who wish to avoid becoming such.

On receipt of two dollars and fifty cents we will send one pair, post paid, to any lady who cannot obtain them from her dealer.

NONOTUCK SILK CO.,
FLORENCE, MASS.

DARNING.

This subject does not come under the head of fancy work and has few attractions for the average woman, but as darning must be done in all families it is well that it should be executed in an artistic manner. Of late years ladies who seek the best materials have taken to darning all nice stockings, whether cotton, wool or silk, with Florence Darning Silk (see Fig. G), which does strong, smooth, non-shrinking repairs, by which hosiery is made to do double the service without the discomfort to the wearer caused by the use of other material for mending purposes. Owing to the

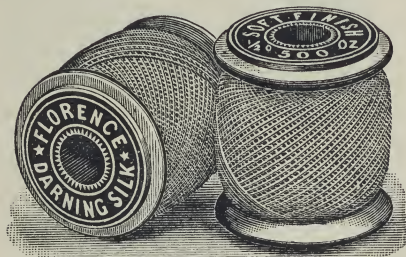


FIG. G.

prevailing fashion of wearing black hosiery the importance of a fast color in the mending material is apparent and is fully secured in this brand of Darning Silk, as the black dye will not crock nor wash out. Underwear, as well as stockings, will do much better service if repaired with this silk, which can be had in all the required shades. The illustrations and descriptions which follow should enable any one to do good work.

Darning on Threads Stretched Horizontally (Figs. 122 and 123).— Carry a horizontal thread across on the wrong side in the place of each broken thread, securing it in the sound part of the stocking about two threads from the edge of the hole. When you have made this foundation, put the needle in on the right

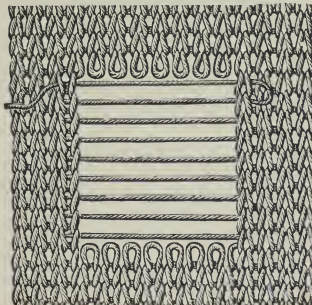


FIG. 122. DARNING ON THREADS STRETCHED HORIZONTALLY.

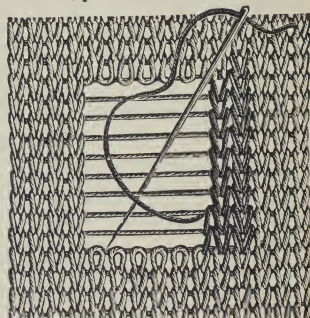


FIG. 123. DARNING ON THREADS STRETCHED HORIZONTALLY.

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side near the stitch that is nearest to the sound part on the left (see Fig. 122). Then descending, pick up the nearest horizontal thread from below, so that the working thread lies to the right of the needle, and cover all the horizontal threads you have laid in this manner. When you have taken up the last thread, pass the needle downwards from above through the nearest loop and bring it back through the one at which you entered it. To make, in reascending, the second half of the loop, you must lay your thread to the right of the needle (see Fig. 123). When you have reached the last thread, enter the needle at the loop opposite the one it came out of.

Darning on Threads Stretched Obliquely Across (Figs. 124 and 125).—Pick up all the cleared loops, besides two or three on either side of the empty space. The number and length of the threads which you carry across must correspond with those of the threads you have to replace. After the upright oblique threads are placed as shown, enter the needle upwards from below through the first disengaged loop, pass it under two threads issuing from one loop, and then bring it back again into the same loop between the two slanting threads, drawing it out again, upwards from below, through the next loop, and so on. Make, in the same manner as at the be-

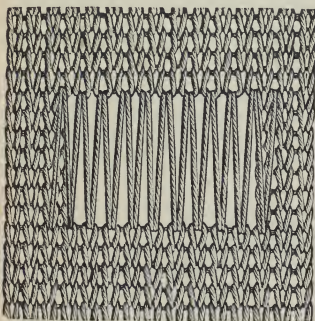


FIG. 124. DARNING ON THREADS
STRETCHED OBLIQUELY ACROSS.
POSITION OF THREADS.

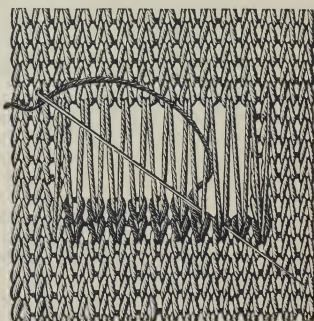


FIG. 125. DARNING ON THREADS
STRETCHED OBLIQUELY ACROSS.
COVERING THE THREADS.

ginning, two or three stitches at the end of the row, within the edge of the hole. Work back in a similar way, with this difference only, that you turn your work around. These methods of darning will no doubt prove rather too slow for some people, but they are practical in many cases. Those who wish to do the work more quickly, if not quite so neatly, may adopt the common method of carrying horizontal or perpendicular threads across the openings, as shown in engravings, carrying the thread a second time across, at the same time interweaving in basket fashion in the opposite direction until the space is full. This is not so elastic as the style of darning shown, but is quite satisfactory.



FIG. 154. BORDER IN CROSS-STITCH.

CROCHET WORK.

BY DOROTHY BRADFORD.

WHILE only a few very simple examples of this work are shown in this chapter, we believe they are so practical, being adapted to many useful purposes for personal and household decoration, that the subject will prove interesting. The present fashion for trimmings for ladies and children's costumes, and one likely to be in vogue for a long time, is to apply narrow braids of various kinds to fancy designs first stamped on the fabric. These designs consist of panels, borders and other ornamental figures on skirt, waist and sleeves. The market, the present season, has afforded numerous trimmings in handsome designs, ready made, of worsted braid and cord, or of cotton *thinly coated* with silk. These trimmings, sold in sets at high prices, are less effective and are more commonplace than prettier and less expensive decorations which any lady can quickly make for herself. She will in this way have the advantage of a choice of new designs, as the stamping rooms are constantly adding to their stocks of these so-called braiding patterns. In buying trimmings ready-made only very common colors can be found and those in designs many times duplicated. By making braid as hereafter described and applying the same to a stamped design of your own selection you will obtain an *all silk* trimming of novel and durable construction and be reasonably sure of matching your garment, whatever the color may be.

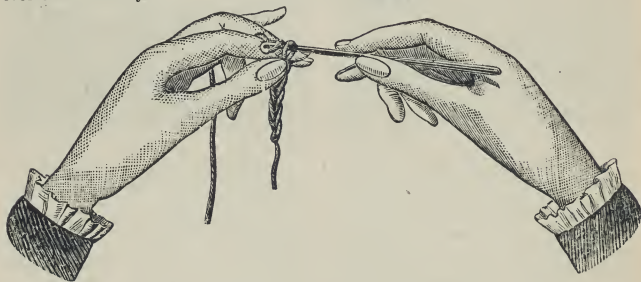


FIG. 126. CHAIN STITCH IN CROCHET.

Crocheted Silk Braid (Figs. 127 and 128).—It is hardly necessary to describe the making of this pretty trimming, as our artist has made the matter clear in his engraving. It is well to say, however, that simple chain stitch, done as shown in Fig. 126, but working from three threads instead of one (see Fig. 127), is all the work required. This, as every woman knows, is very rapid, yet few would suppose (not having tried it) how effective this simple chain is when done from three threads of No. 300 Florence Knitting Silk with a No. 6 Star crochet hook. It was by accident that we first made the trial. Being unable to obtain a trimming of a suitable color for a costume which was a dark green with a mixture of dull red and old gold, a neighbor, seeing our dilemma, said, "You can match all those shades in Florence

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127. MAKING

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Knitting Silk, why not make your own trimming?" With this suggestion and her instruction, we made the braid of a combination of the three colors mentioned, and our artist has engraved a section of the design we used, showing its effective application (see Fig. 128). By reference to Fig. 127 it will be seen the trimming has a wrong side, which is flat like machine chain-stitching, and a *right* side, which presents a convex surface of a rich beaded or knotted appearance, which is shown in the engraving (see Fig. 128) in nearly full size. It is needless to say that in sewing on this trimming the chain side goes next the ground. The sewing is done by hand, through and through, either with Corticelli Sewing Silk, or with Florence Filoselle. This Filoselle is always a desirable article for *hand* sewing and can be had in many shades not found in the spool sewing silk. It comes in skeins (see Fig. E), which contain, when divided for this use, about thirty-five yards each.

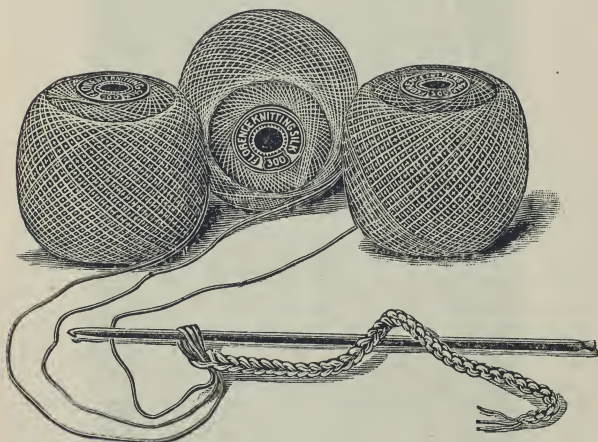


FIG. 127. MAKING CROCHETED SILK BRAID. (Engraving one-half actual size.)

Note.—A one-half ounce ball of Florence Knitting Silk No. 300 will make about eleven yards of crocheted silk braid, as described, at an approximate cost for silk of about three cents a yard. It requires about as many minutes' work to make that quantity. If only a single ball of silk is to be used, it will, of course, need to be divided into three parts, by winding off fifty yards on each of two empty thread spools, leaving fifty on the ball.

Shopping Bag (Fig. 129).—This is a very tasty specimen of a useful article, which has been kindly loaned to us for the purpose of illustrating this subject. An examination of the engraving (Fig. 129) shows that while the bag is not crocheted, its decorations are, the panels on each side being handsomely trimmed with crocheted silk braid, made as before described, to which are added some ornamental figures done in outline with a single thread of No. 300 Florence Knitting Silk. The panels are surrounded with cord, which is also crocheted, as described further on (see Fig. 130). The tasselled cord with which the top of the bag is drawn together is described in the following pages under that head. The two sides of the bag, which are in *one*

oblong piece, are of black cloth, the piece being stiffened and strengthened by lining with buckram, over the edges of which the cloth is neatly turned after the embroidery

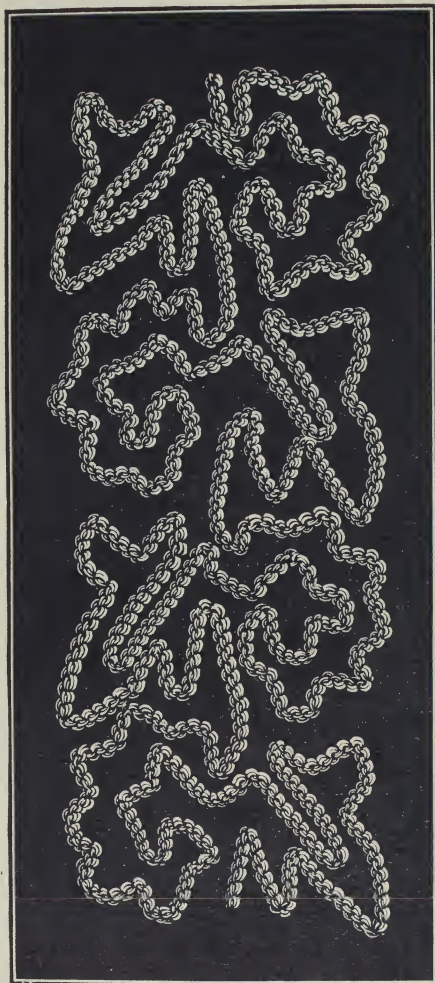


FIG. 128. EXAMPLE OF CROCHETED SILK BRAID TRIMMING. (Engraving slightly under actual size.)

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is applied. The bag proper is made of strong black silk surah and is set into the cloth panels as shown. Each of the tasselled cords is equal in length to the circumference of the mouth of the bag when distended. The handles were obtained of the harness-maker. The bag complete is a more satisfactory article than one of leather, which he might have sold her, and is, as she expressed it, "mostly made of materials I had in the house." It illustrates well what an ingenious woman can do. Bags of



FIG. 129. LADIES' SHOPPING BAG. (Engraving one-third actual size.)

various shapes, made on this plan, are very fashionable at the present time, and the ways of decorating the panels are many. One simple but very effective method is with neat conventional designs in outline on foundation of cloth like the costume, the outline work to be done in a darker shade of silk of same color. Corticelli Embroidery Silk, size EE, on ten-yard spools, is suitable for this work, and can be had in the many sober shades most likely to be used. Another style of ornamentation for the panels of a bag is cross-stitch embroidery done on close linen canvas, called Aida, the figures being done in one or more colors, leaving parts of the canvas

uncovered. Numerous beautiful designs for this class of work are provided in the closing pages of this work, under the head of Cross-Stitch Embroidery. Still another method is to ornament stamped braiding designs, where the outlines are continuous, with small beads couched on in strings. These are very rich, particularly in black on black cloth, and when the beads are cut. The latter should always be restrung on Florence Filoselle (see Fig. E) used double. The same material is also best for afterwards couching on these strings.



FIG. 130. CROCHETED SILK CORD. (Engraving full size.)

Crocheted Silk Cord (Fig. 130).—

It often happens that a cord is required for a trimming or finish to an otherwise complete article of fancy work. An example of this is seen in the shopping bag (Fig. 129), where such a cord is used for a border for the edge of the cloth panels on each side of the bag. If you should seek such a cord at the stores, you would probably learn that you could not find a suitable color, or, succeeding in that, you would be offered the kind known as cable cord, which is mostly made of cotton, so thinly plated with silk that it wears off quickly, exposing the ugly color of the cotton basis and giving the bag a shabby, worn-out look. Such cord also untwists when cut and makes a bad looking joint. All these difficulties are avoided by making your cord, as described here. Work from three threads of No. 300 Florence Knitting Silk, as shown in Fig. 130, make a chain of four stitches and join, forming a circle, around which build your tubular cord by doing one single crochet in each of the outside loops of the four stitches, repeating until you have as much cord as desired. Five stitches will make a larger cord, and three a smaller one, four stitches, with a No. 6 Star crochet hook, makes the cord the size shown in Fig. 130. The cost of material for one yard of this cord is ten or twelve cents. It is all silk, of the most durable kind, and is very rapidly made. There are many other uses for such cord in fancy work, such as for edges of sofa pillows, etc., but this serves as an illustration of our subject.

Note.—The single crochet stitch is made as shown in Fig. 131, proceeding in rounds of four stitches each.

Crocheted Cord with Tassels (Fig. 129).—For drawing together the mouth of the shopping bag, as shown in the engraving, two cords are required, both having a tassel on each end. It is necessary to make each cord in two sections, commencing each with the tassel. Work from three ends, in the same manner as seen in Fig. 127, using No. 300 Florence Knitting Silk. Make a chain of five stitches and join, then work in rounds, as follows:—

1st round.—Do two single crochet into the first, third and fifth stitches, and one single crochet into the second and fourth, making eight.

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2d round.—Do two single crochet into the third, sixth and eighth stitches, and one single crochet into all others, making eleven.

3d round.—Do two single crochet into the fourth, seventh and tenth stitches, and one single crochet into all others, making fourteen.

4th, 5th and 6th rounds.—Do one single crochet into every stitch.

Commence seventh round by skipping first stitch and doing one single crochet into the next two, repeating until the number of stitches is reduced to three, after which continue working in rounds to form a cord of the desired length. Make two sections in this manner and join at the cord ends *after* drawing into the mouth of bag.

Single Crochet Stitch

(Fig. 131).—The engraving shows a section of what we call single crochet work, in rounds, where you pick up as you proceed only the upper vein of the chain. The foundation is first formed as in Fig. 126. The work is then done in this way: pass the hook through a stitch of the foundation and draw thread through that, again drawing thread through the two loops remaining on needle.

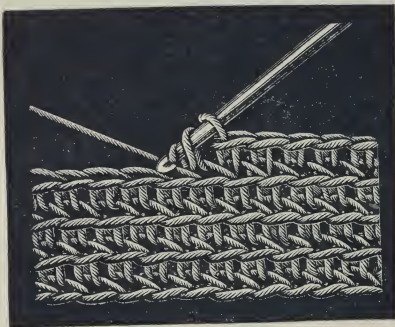


FIG. 131. SINGLE CROCHET STITCH.

Rose Stitch (Fig. 132).—

This is single crochet stitch, in rows instead of rounds, working forwards and backwards, taking up *both* veins of the foundation chain *after* the first row, when the first stitch is formed by drawing thread once through both veins, and again drawing thread through the two loops now remaining on needle.

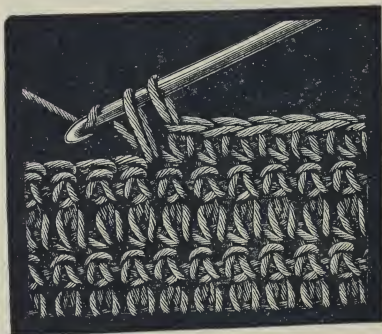


FIG. 132. ROSE STITCH.



FIG. 155. BORDER IN CROSS-STITCH.

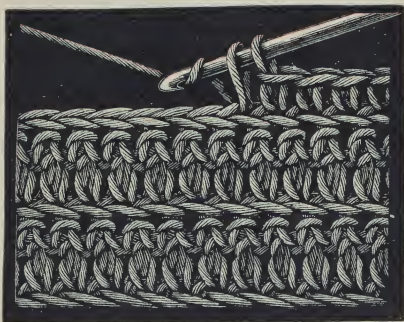


FIG. 133. RIBBED STITCH.

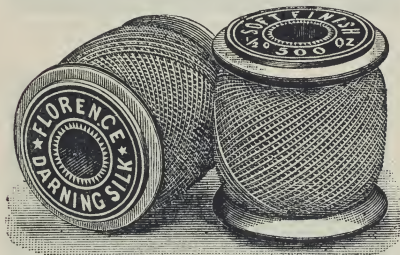
Ribbed Stitch (Fig. 133).—This is worked in rows, forwards and backwards, using one vein only of the preceding row, drawing thread through once, and again drawing thread through the two loops now remaining on needle, as in single crochet.

FLORENCE DARNING SILK.

SOFT FINISH.

Prepared expressly for Repairs on Silk, Woollen, Lisle Thread, or Cotton Stockings and Undergarments.

Stockings darned with this Silk last much longer, and are free from the disagree-



able bunches caused by the use of wool or cotton yarns for mending purposes.

In buying new hosiery, of whatever material, ladies will greatly increase its durability by "running" the heels and toes with **Florence Darning Silk**. This process, by reason of the soft and pliable nature of the Silk, does not cause discomfort to the wearer.

SOLD BY ALL ENTERPRISING DEALERS.

FLORENCE SILK HOSIERY FOR GENTLEMEN.

BLACK AND COLORS.

These goods are of extra weight and suitable for fall and winter wear. Those persons who have suffered in health by the use of thin hosiery put on in cold weather, with low shoes, for evening parties, will find these goods suited to their wants.

In buying, notice the brand FLORENCE on end of box.

On receipt of two dollars we will send, post paid, one pair to any gentleman who cannot obtain them from his dealer.

NONOTUCK SILK CO.,
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OUTLINE EMBROIDERY.

BY AUNT LOUISA.

This kind of fancy work has been recently greatly encouraged by the introduction into our markets of improved materials. Formerly done only with cotton or linen threads, with poor effect, on account of indifferent dyes, it was rarely seen in any other form than on "tidies" and "splashers," usually done in a dull and unsatisfactory shade of Turkey red. The advent of silk threads, the colorings of which are of great beauty and variety, and which will bear thorough washing without injury, has brought about a revival of this needle-work. Great improvement has also been made in designs for bringing out to greatest advantage the numerous possible combinations of these new colors. With these came new fabrics on which to work them, so that, seemingly, every known textile is now drawn upon to supply cloths for this popular needle-work, which is no longer monopolized by the "tidy" and the "plasher," but extends to all departments of the household. The table-linen comes in for its share of decoration as well as the cloth which hangs over the side-board. The portière which screens the boudoir vies with the coverings of the furniture in the richness of its embroidery rather than the costliness of the fabric, for it has been discovered that hand-wrought embroidery in silk, on very ordinary and inexpensive foundations, produces effects equal, if not superior, to the machine-made brocades.

The bedspread for the guest-chamber is now made of linen, in one piece, beautifully wrought in bold, conventional patterns, called "all-over" designs, consisting of a variety of independent figures, stamped to suit the fancy over the entire surface of the linen, and worked in outline and other fancy stitches in Corticelli Rope Silk, in washing colors. This is the coarsest of several sizes of this silk provided for outline work, and is known as size G (see Fig. D); the other sizes are shown in Figs. C, B and A, to be used according to weight of stuff and the nature of the designs.

An example of fancy embroidery in what we have called "all-over" designs is shown in Fig. 134. The material used is woollen felt, of a sober, neutral tint, which is best described as a drab having a greenish cast, and on which all bright colors in silk are extremely effective. The edge of the scarf is hemmed all around. It is also lined with silkia, the ends being finished with fringe of silk tied in. The fancy designs are done with Corticelli EE Embroidery Silk.

A wide stuff, called Bolton sheeting, is sometimes used for bedspreads and portières. Common blue denim is also used for the latter, two breadths being required.

This material is of a dull blue shade, which is an effective grounding for many of the washing colors in silk. It should, however, be thoroughly boiled before stamping, to rid it of sizing and harshness, as well as to take out surplus dye. After this it will be soft and pleasant to work upon, and is very durable. Bolton sheeting, while seemingly soft, needs the same treatment, as it is full of sizing, which shows itself in the shape of white dust.

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Outline Embroidery may be done on any material,—silk, wool, linen or cotton,—according to taste and the means of the worker. For those who do not care to attempt the amount of work required for a bedspread, we suggest a linen cover for a sofa



FIG. 134. TABLE SCARF.

FIG. 135. DETAIL.

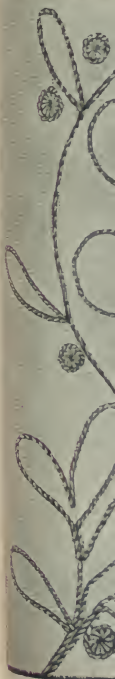


FIG. 136. DETAIL.

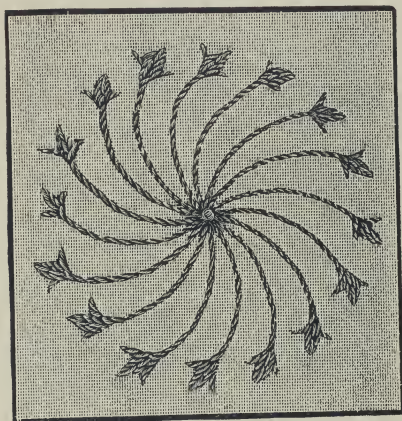


FIG. 135. DETAIL OF FIG. 134 SHOWING OUTLINE AND SOLID EMBROIDERY.



FIG. 136. DETAIL OF FIG. 134 SHOWING OUTLINE AND BUTTON-HOLE STITCHES.

pillow, embroidered in outline with Corticelli Rope Silk on both sides. This will require two square pieces of cloth, one side of each being hemmed wide. In each of these hems a row of eyelets is to be worked with Wash Silk No. 500. On completion of embroidery, sew together, in the shape of a bag, leaving the hemmed edges open, and lacing the same (after the pillow is put in) with a cord crocheted from Corticelli Wash Embroidery Silk, size EE, finishing the cord with balls, also crocheted.

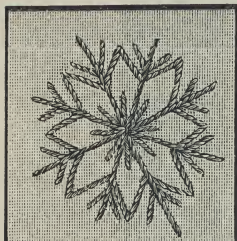


FIG. 137. DETAIL OF FIG. 134 SHOWING OUTLINE STITCH.

Fancy Stitches (Figs. 135, 136, 137, 138, 139, 140, 141).—In connection with the Outline Embroidery shown in Fig. 134, other fancy stitches are used as a filling-in of the spaces in some of the figures, greatly increasing their beauty. Fig. 135 shows bits of solid embroidery, and in Fig. 136 will be noticed round ornaments, which are worked

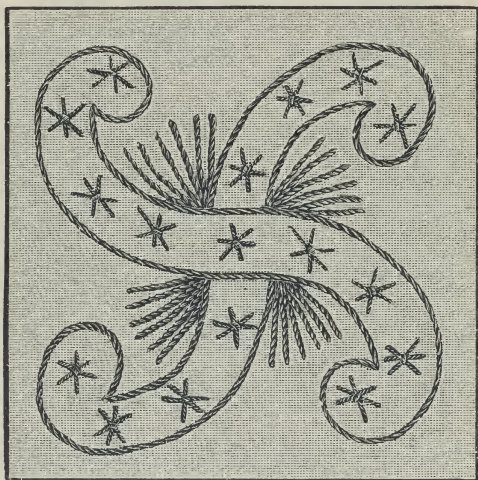


FIG. 138. DETAIL OF FIG. 134 SHOWING OUTLINE AND FANCY STITCHES.



FIG. 156. BORDER IN CROSS-STITCH.



FIG. 139. DETAIL

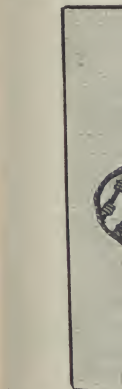
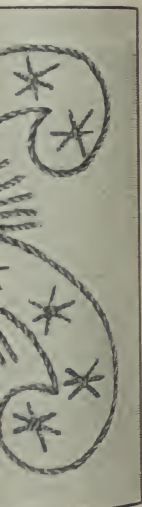


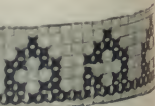
FIG. 140. DETAIL

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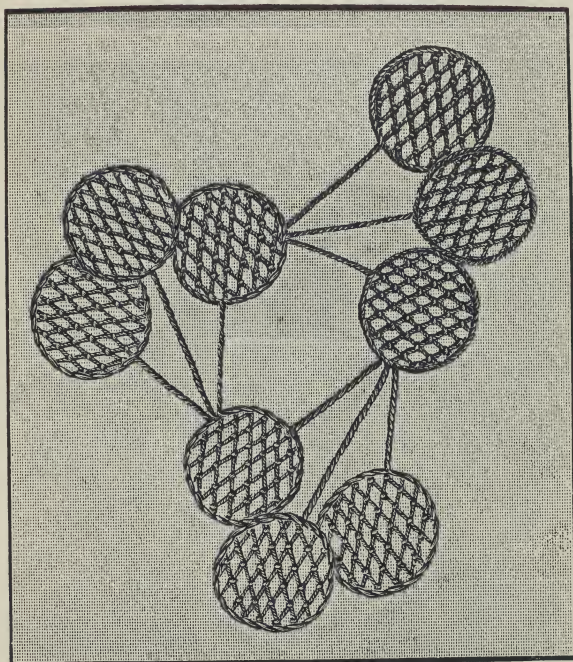


FIG. 139. DETAIL OF FIG. 134 SHOWING OUTLINE AND FANCY STITCHES.

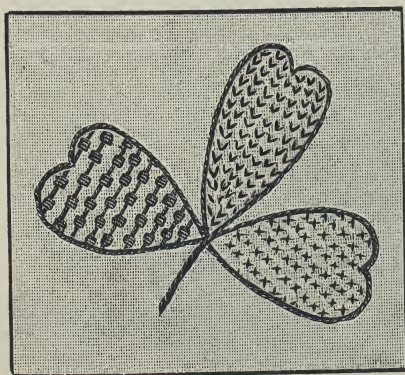


FIG. 140. DETAIL OF FIG. 134 SHOWING OUTLINE AND FANCY STITCHES.

in button-hole stitch, the silk always leading from the circumference of the little circles to a common centre.

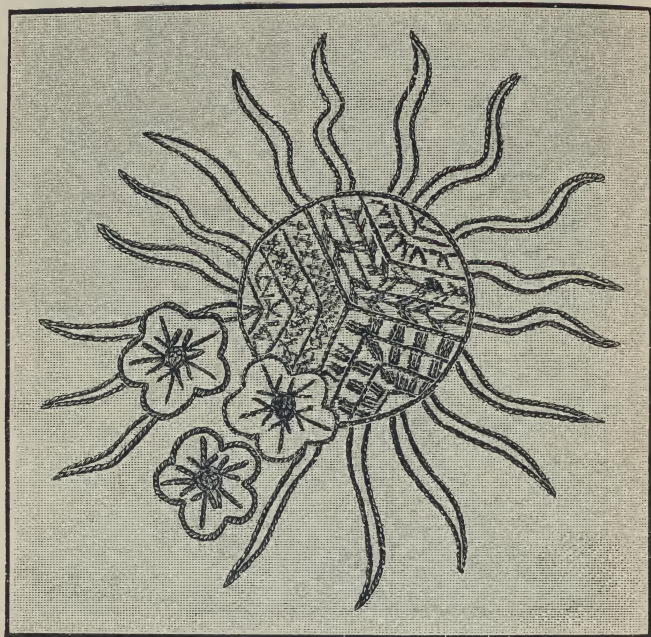


FIG. 141. DETAIL OF FIG. 134 SHOWING OUTLINE AND FANCY STITCHES.

CORTICELLI BUTTON-HOLE TWIST.



This engraving represents the form in which we have sold Button-hole Twist extensively for many years. At the time of its adoption the fashions were such that only a single spool would be required for the ordinary garment. With changes in fashion, this is now often insufficient, and dealers commonly sell two spools together for a dress. An engraving of a different form of spool, and holding more twist, may be seen on page 89, with remarks on its convenience to dealers and consumers.

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MARKING CLOTHING.

EVERY housekeeper should mark plainly all her sheets, pillow-cases, towels, napkins, table-cloths and white spreads. They are very apt to be lost when not so marked, being misplaced and mistaken for the property of other people in the laundries.

Personal wardrobe should also be marked, for the great convenience of all who handle the numerous handkerchiefs, stockings, shirts, collars and cuffs which go to make this up.

The marking can be effectively done with Corticelli Wash Silk, in any color, by those handy with the needle, using the size called floss, from spools (see Fig. A). Black is one of the *most* durable of the dyes, *all* being good. Some will find it more convenient and rapid to mark with a pen with Payson's Indelible Ink. A bottle of this should be found in every house, and it is a good idea to keep on hand a few yards of linen tape, on which is written, with this ink, many times over, your name. The tape can then be cut in pieces, which are ready to sew on to stockings and other articles having too rough a surface for pen work.

CORTICELLI

Knitting Silk.

HIGH LUSTRE.

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FOR EMBROIDERY.

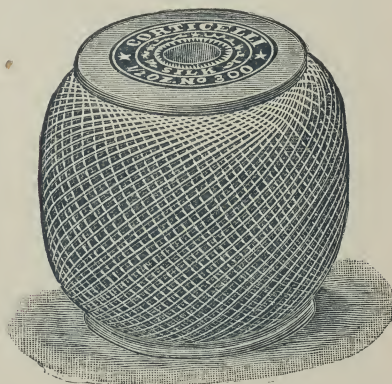


FIG. 157. BORDER IN CROSS-STITCH.

CROSS-STITCH DESIGNS.

CROSS-STITCH has been described in detail under the head of Tapestry Embroidery. Being very useful for many purposes, both in itself and in combination with other kinds of fancy needle-work, numerous designs for its application have been provided here. These consist of borders, corners and figures of other shapes, in tasty patterns, which are faithful copies of old embroideries to be found in various European collections. These patterns are easily done in crocheted silk bead-work for purses and bags. Bead-work is fully described in "Florence Home Needle-work" for 1887, which can be had of the publishers, as advertised on the inside cover of this book.

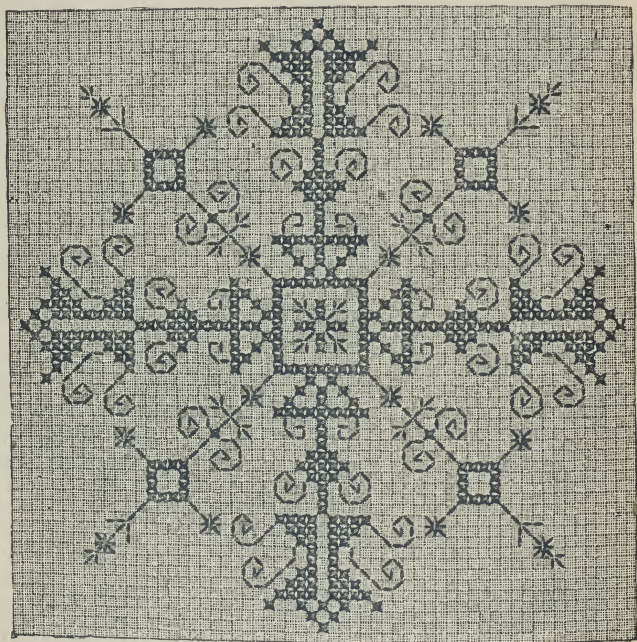


FIG. 158. CROSS AND ITALIAN STITCHES.

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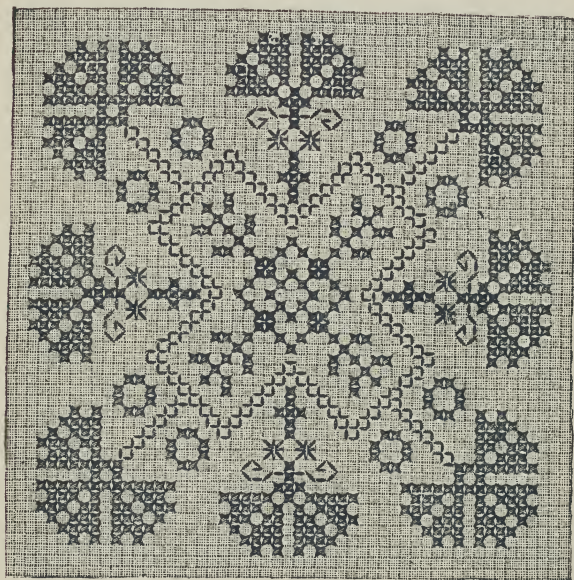


FIG. 159. CROSS AND ITALIAN STITCHES.

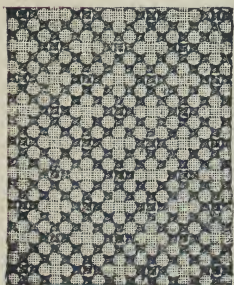


FIG. 160. CROSS-STITCH.

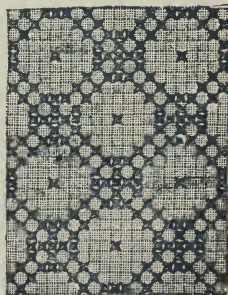


FIG. 161. CROSS-STITCH.

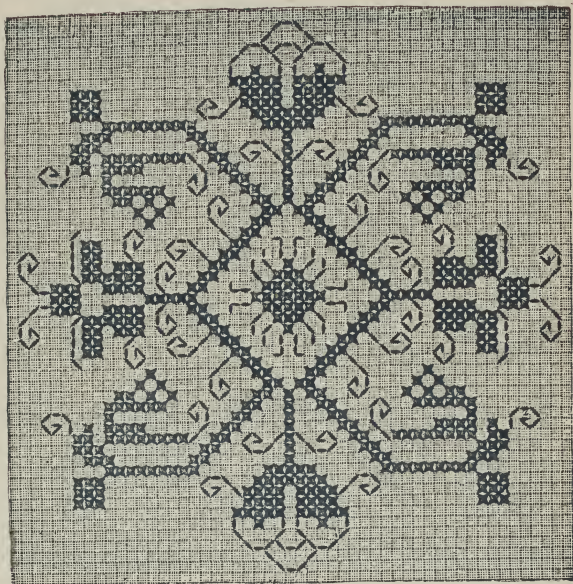


FIG. 162. CROSS AND ITALIAN STITCHES.

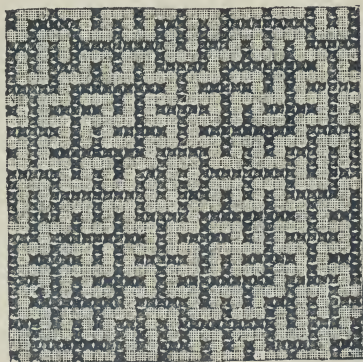


FIG. 163. CROSS-STITCH.





FIG. 164. CROSS AND ITALIAN STITCHES.

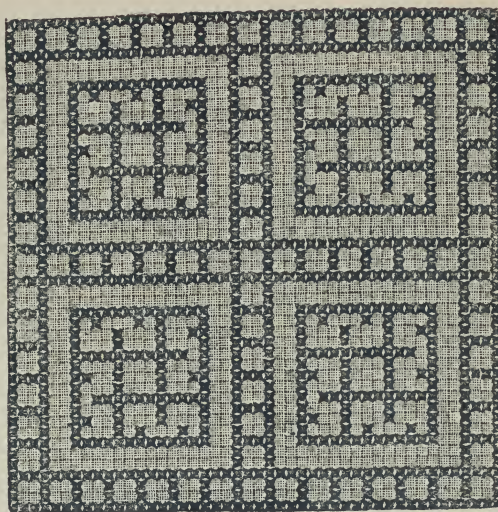


FIG. 165. CROSS-STITCH.

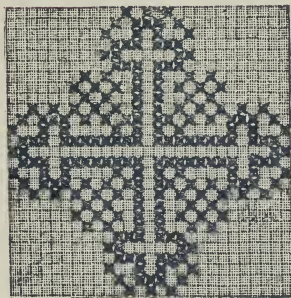


FIG. 166. CROSS-STITCH.

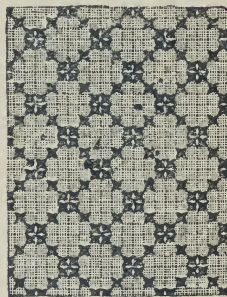


FIG. 167. CROSS-STITCH.



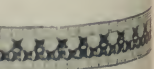
FIG. 168. CROSS-STITCH.



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FIG. 167. CROSS-STITCH.



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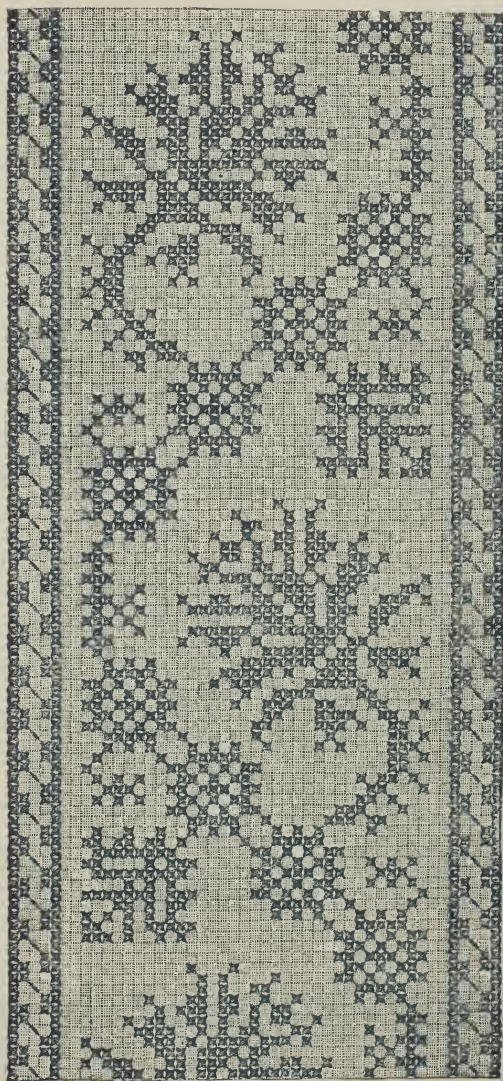


FIG. 169. CROSS AND ITALIAN STITCHES.

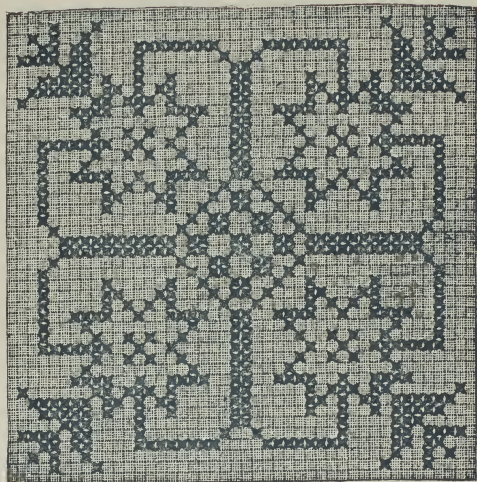


FIG. 170. CROSS-STITCH.

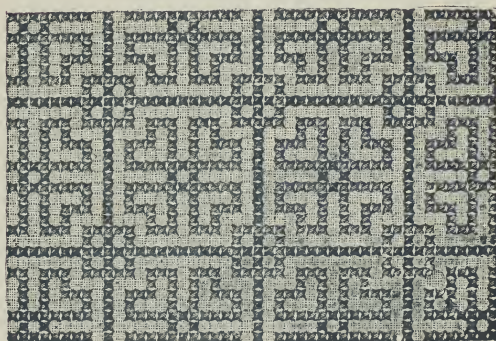


FIG. 171. CROSS-STITCH.



FIG. 172. CROSS-STITCH.



FIG. 174. CROSS-STITCH.





FIG. 173. CROSS-STITCH.

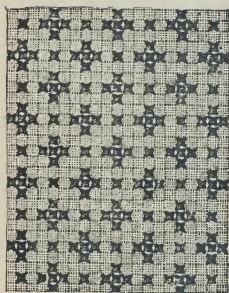


FIG. 174. CROSS-STITCH.

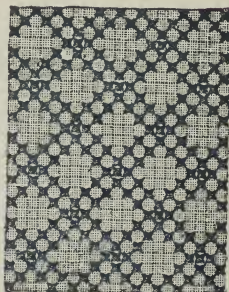


FIG. 175. CROSS-STITCH.



FIG. 176. CROSS-STITCH.



FIG. 177. CROSS-STITCH.

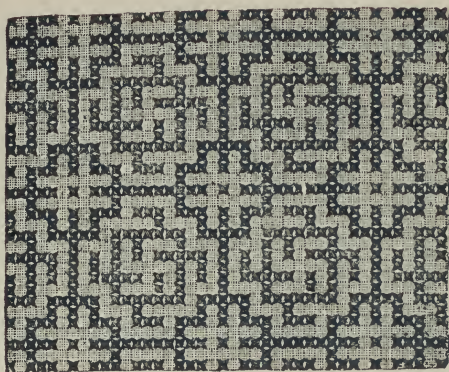


FIG. 178. CROSS-STITCH.

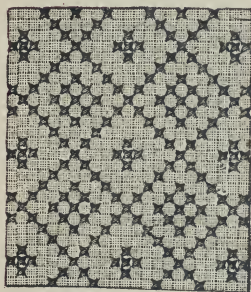


FIG. 179. CROSS-STITCH.



FIG. 180. CROSS-STITCH.



FIG. 181. CROSS-STITCH.



FIG. 182. CROSS-STITCH.



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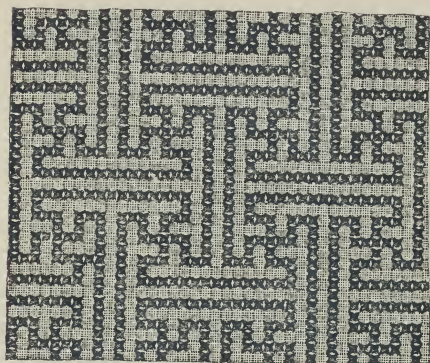


FIG. 183. CROSS-STITCH.



FIG. 180. CROSS-STITCH.

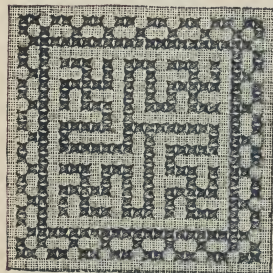


FIG. 184. CROSS-STITCH.

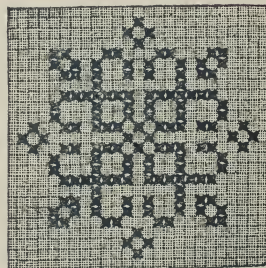


FIG. 185. CROSS-STITCH.

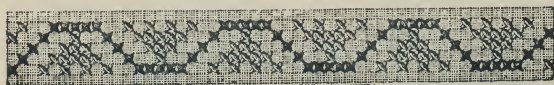


FIG. 186. CROSS-STITCH.



FIG. 187. CROSS AND ITALIAN STITCHES.

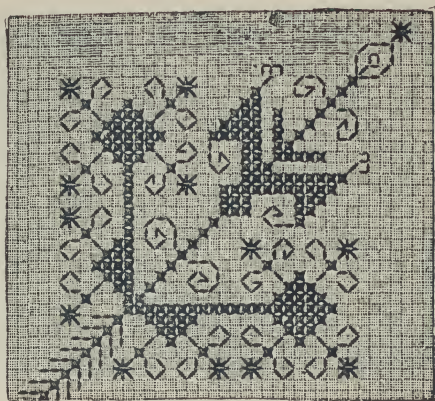


FIG. 188. CROSS AND ITALIAN STITCHES.

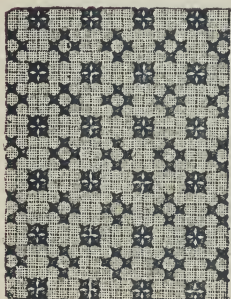


FIG. 189. CROSS-STITCH.

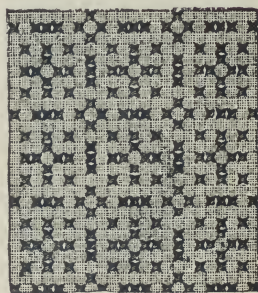


FIG. 190. CROSS-STITCH.



FIG. 191. CROSS-STITCH.



FIG. 192. CROSS-STITCH.



AN STITCHES.

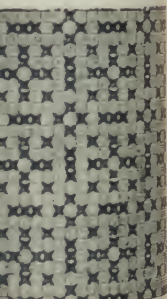
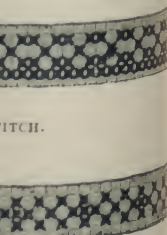


FIG. 190. CROSS-STITCH.



ITCH.



FIG. 193. CROSS-STITCH.

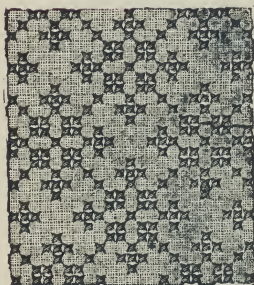


FIG. 194. CROSS-STITCH.



FIG. 195. CROSS-STITCH.



FIG. 196. CROSS AND ITALIAN STITCHES.

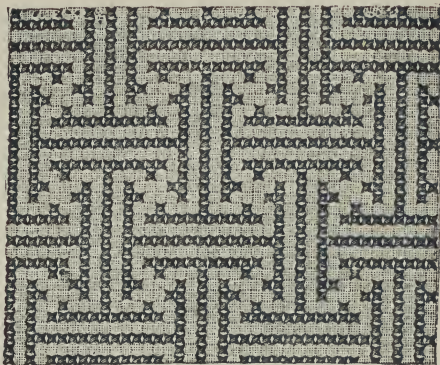


FIG. 197. CROSS-STITCH.

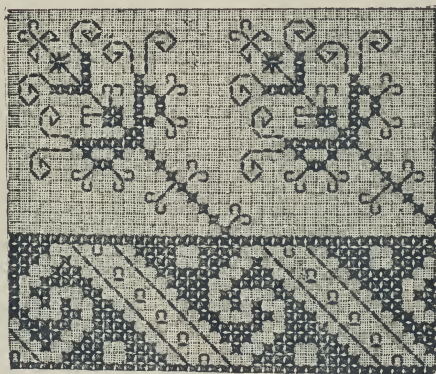


FIG. 198. CROSS AND ITALIAN STITCHES.



FIG. 199. CROSS AND ITALIAN STITCHES.

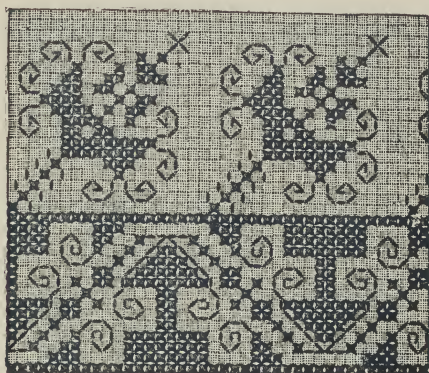


FIG. 200. CROSS AND ITALIAN STITCHES.

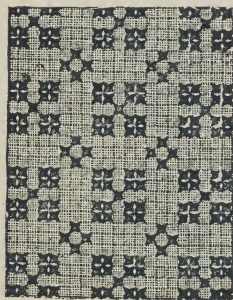


FIG. 201. CROSS-STITCH.

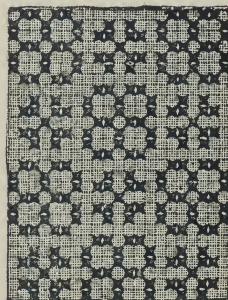


FIG. 202. CROSS-STITCH.



FIG. 203. CROSS-STITCH.



FIG. 204. CROSS-STITCH.

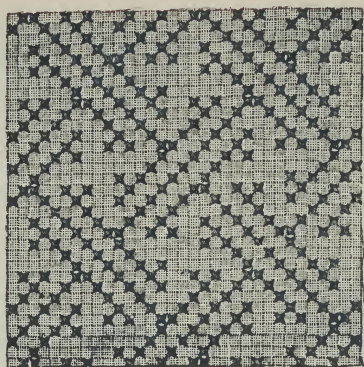


FIG. 205. CROSS-STITCH.

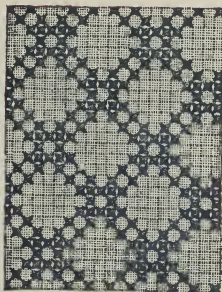


FIG. 206. CROSS-STITCH.



FIG. 207. CROSS-STITCH.



FIG. 208. CROSS-STITCH.



FIG. 209. CROSS-STITCH.



FIG. 210. CROSS-STITCH.



FIG. 211. CROSS AND ITALIAN STITCHES.

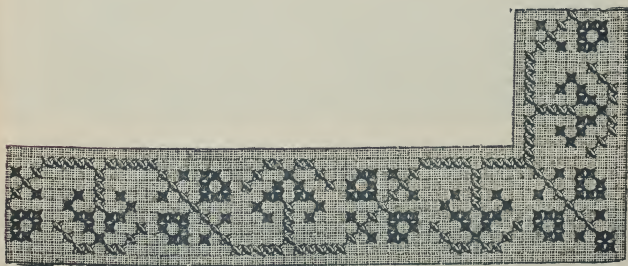


FIG. 212. CROSS-STITCH.

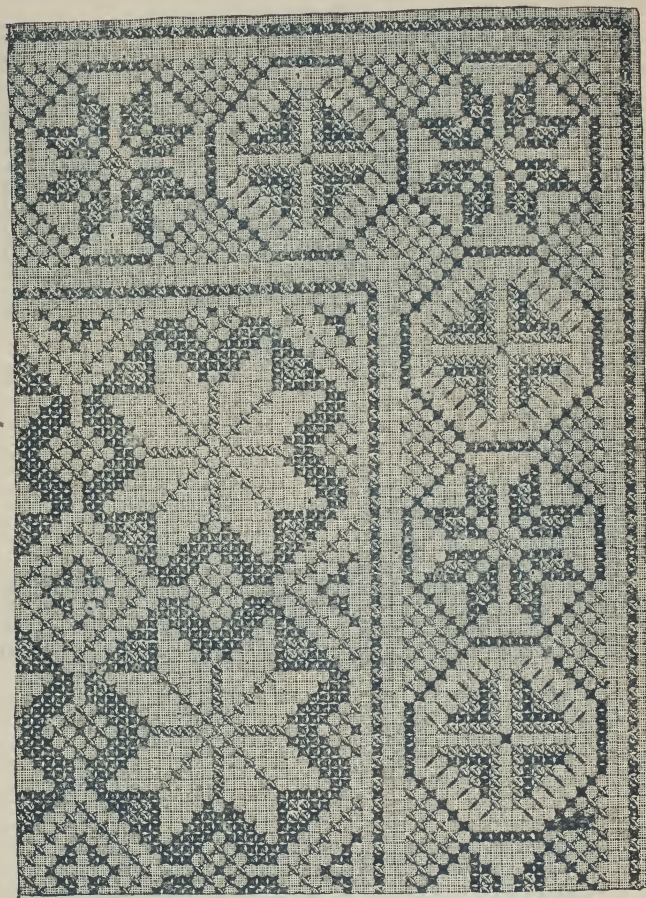


FIG. 213. CROSS AND ITALIAN STITCHES.



FIG. 214. CROSS AND ITALIAN STITCHES.

FIG. 218.

FIG. 220.

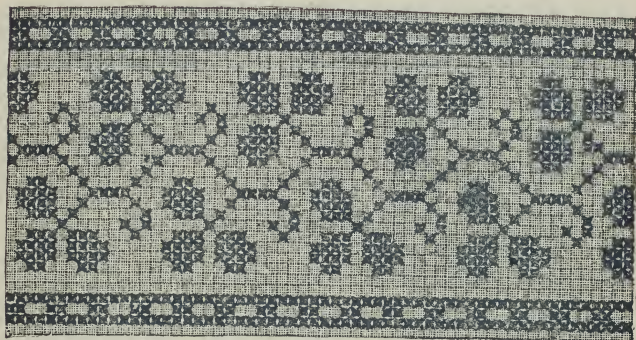


FIG. 215. CROSS-STITCH.



FIG. 216. CROSS-STITCH.



FIG. 217. CROSS-STITCH.



FIG. 218. CROSS-STITCH.

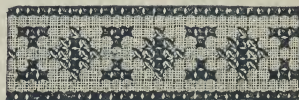


FIG. 219. CROSS-STITCH.



FIG. 220. CROSS-STITCH.

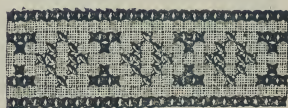


FIG. 221. CROSS-STITCH.

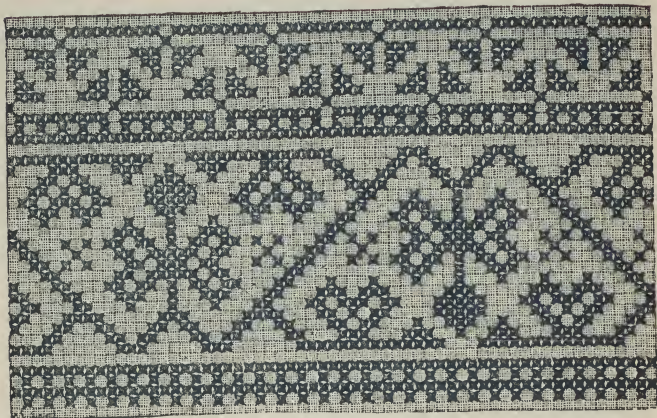


FIG. 222. CROSS-STITCH.

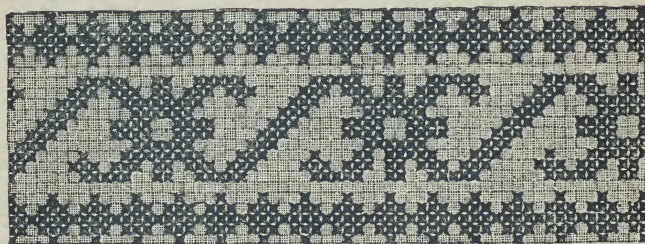


FIG. 223. CROSS-STITCH.

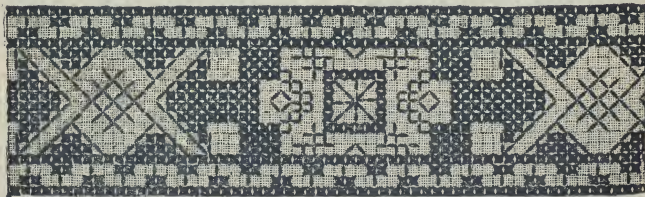


FIG. 224. CROSS AND ITALIAN STITCHES.



FIG. 225. CROSS AND ITALIAN STITCHES.

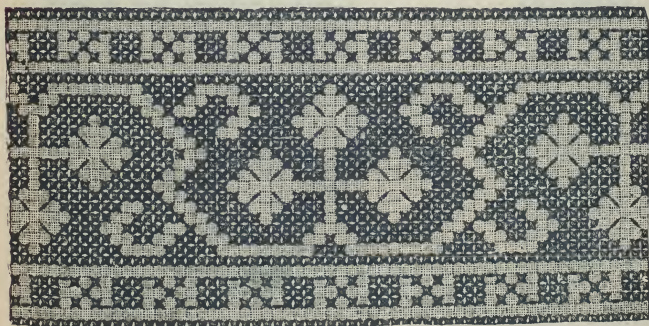


FIG. 226. CROSS-STITCH.



FIG. 227. CROSS AND ITALIAN STITCHES.

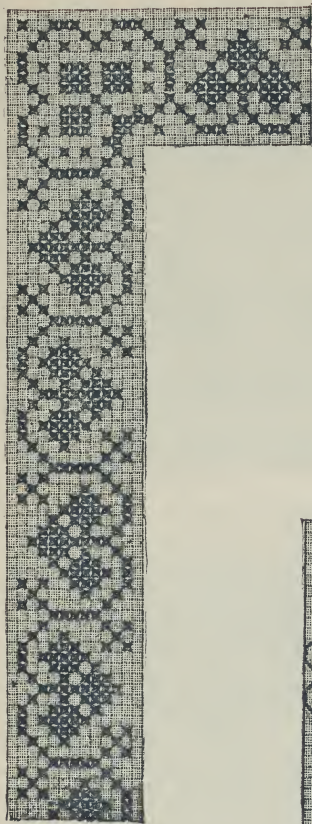


FIG. 229. CROSS-STITCH.

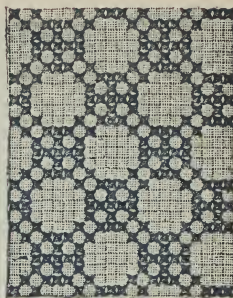


FIG. 228. CROSS-STITCH.

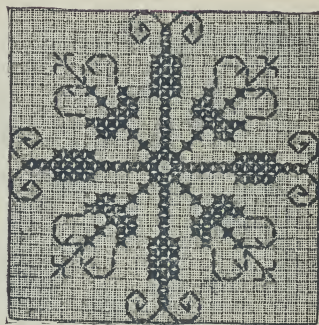


FIG. 230. CROSS AND ITALIAN STITCHES.

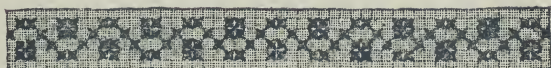


FIG. 231. CROSS-STITCH.



FIG. 232. CROSS AND ITALIAN STITCHES.

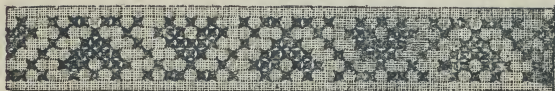


FIG. 233. CROSS-STITCH.



FIG. 234. CROSS-STITCH.



FIG. 235. CROSS AND ITALIAN STITCHES.



FIG. 236. CROSS-STITCH.

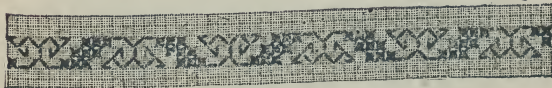


FIG. 237. CROSS AND ITALIAN STITCHES.

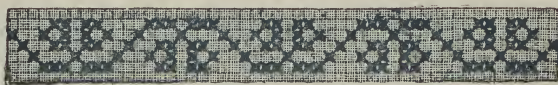
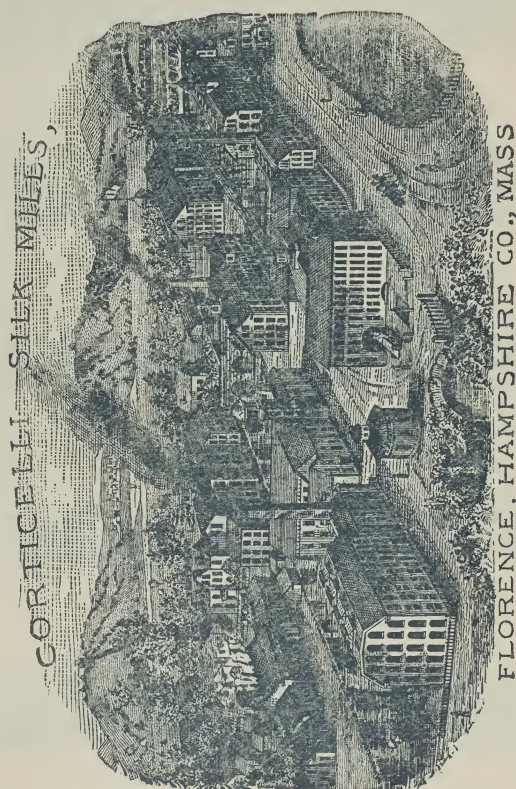


FIG. 233. CROSS-STITCH.



FIG. 239. CROSS-STITCH.



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specimens of emb
can produce
CORTICE
the 10-yard spool
by reliable
popular price.

CORTICELLI FLOSS.

WASHING COLORS. PERMANENT DYES.

This Silk is of a fine size, slack-twist and high lustre, and is sometimes called Filofloss. It is adapted to a wide range of art work, as it may be used singly for fine outlines on light material, or with thread doubled for heavier outlines or solid embroidery. Color warranted not to stain or to injure in any way the most delicate material in washing.

Corticelli Silk in washing colors is also made in three coarser sizes, which are sold in *skeins*, each of which bears a ticket with trade-mark CORTICELLI. Numbers or letters showing both color

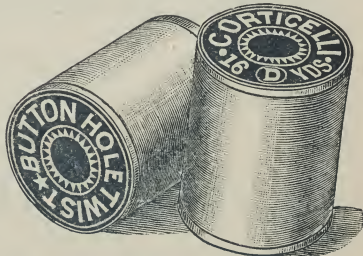


Sold only on Spools.

and size are also plainly printed on every ticket as a guide to buyers. The three sizes sold in skeins are: No. 500, medium, called Outline, or Etching; EE, coarse, called Embroidery; G, extra coarse, called Rope Silk. Sold by enterprising merchants.

CORTICELLI BUTTON-HOLE TWIST.

The style of spool shown in this engraving is of recent adoption. While the form shown on page 64 is still in great demand, this larger spool, with greater quantity of twist, is rapidly gaining favor with merchants, owing to its convenience. In busy stores, where light is insufficient, and where the smaller spool is sold, customers are liable to receive two spools *unlike* in color, thus causing dissatisfaction and loss of time. As one of the larger spools is ample for any garment, this difficulty is avoided by the use of this style. Black is sold in these sizes, viz.: C, D, E and F, from finest to coarsest in order named, all sizes measuring 16 yards on each spool. Colors are sold in size D only, that being the medium and best size. Progressive dealers sell these goods.

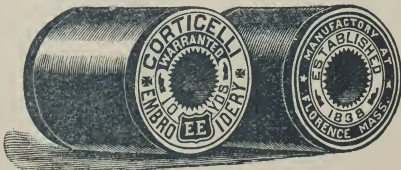


CORTICELLI EMBROIDERY SILK.

ON SPOOLS 10 YARDS.

Each Spool is Equal to Four Ordinary Skeins.

Many women are to-day engaged in needle-work, the results of which will in some cases become heirlooms in the families of future generations. The thoughtful ones will take pride in leaving to their descendants the best specimens of embroidery their skill can produce. They will use CORTICELLI Silk in the 10-yard spools, which are sold by reliable merchants at a popular price.



CORTICELLI EMBROIDERY SILK.

$\frac{1}{10}$ OUNCE SPOOLS.



Silk sold on this style of spool is used extensively for flannel embroidery, for which it is well adapted. It can be had of enterprising dealers in four sizes, viz.: E, EE, F and FF, from finest to coarsest, in order named, as shown in engraving.

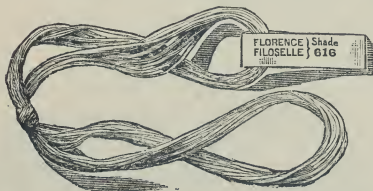
This size of spool can only be obtained in cream white, blue white and black.

For embroidery silk in fancy colors (size EE only), see smaller spools shown on page 89.

FLORENCE FILOSELLE.

[FILLING SILK.]

Manufactured for fine art needle-work from the best Italian silk, and dyed by the most approved methods known to ancient and modern science. This



brand is noted for uniformity in the size of thread, and for the correct shading of colors. Every skein bears a ticket, with trade-mark FLORENCE, as shown in engraving. The color number is also placed on every ticket throughout the entire list of nearly 300 shades, which is a great convenience to dealers and consumers. See engraving.

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EE only), see small

SELLE.

the best Italian silk, and
and modern science.
brand is noted for unifor-
in the size of thread, and
the correct shading of
every skein bears a
with trade-mark Flo-
shown in engraving.
color number is also plac-
every ticket through-
entire list of nearly 300
which is a great conven-
dealers and consumers
graving.

FLORENCE SILK GLOVES,

FOR GENTLEMEN.

(Not Illustrated.)

These goods are lined throughout with soft silk. They are made without seams, either inside or out, consequently cannot rip. Being full-fashioned, they fit the hand perfectly, and are in all respects the warmest, least cumbersome and most genteel and durable glove for winter wear now in market. Colors, Black and Seal Brown. Sizes, Nos. 1, 2 and 3 ; large, medium and small.

FLORENCE SILK MITTENS,

FOR GENTLEMEN.

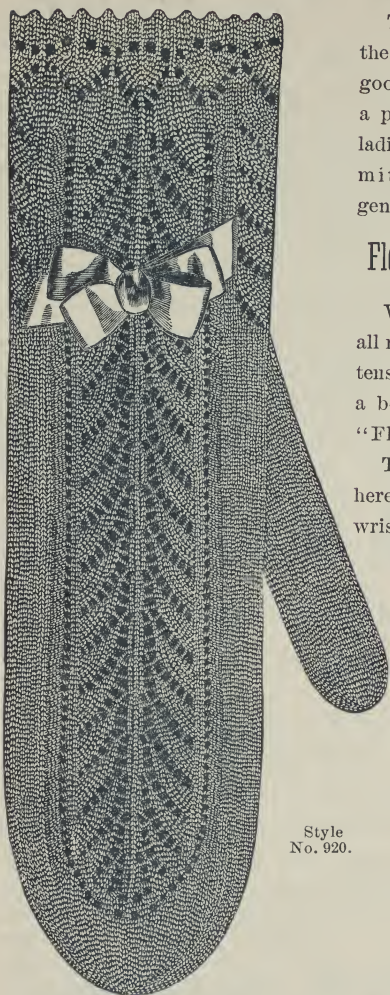
(Not Illustrated.)

Made in the same manner as the Gloves, and by many preferred to them. They take up little room in the pocket when not in use, and for walking and driving are superior to mittens made of leather as a protection from cold. We will send, post-paid, to any address, one pair of these Mittens for \$2.00, or one pair of Gloves for \$2.25.

NONOTUCK SILK CO.,

FLORENCE, MASS.

FLORENCE SILK MITTENS.



Style
No. 920.

[Engraving one-half actual size.]

**NONOTUCK SILK CO.,
FLORENCE, MASS.**

This engraving shows the *latest* style of these goods. It is published as a protection for those ladies who wish to obtain mittens well made from genuine

Florence Knitting Silk.

Whatever the design, all real Florence Silk Mittens are sold one pair in a box bearing the brand "Florence" on one end.

The pattern shown here is lined in back and wrist throughout with silk. They are perfect fitting, and in cold climates are far more comfortable than any glove, are more durable and quite as elegant and fashionable as the best of gloves.

Sold by dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of \$2.00.

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MITTENS.

This engraving shows the latest style of mittens. It is published for the protection of those who wish to obtain well made mittens.

Florence Knitting Silk

Whatever the design, all real Florence Silk Mittens are sold one pair in a box, bearing the brand "Florence" on one end. Colors, Black, Seal Brown, Garnet and Navy. Sold by enterprising dealers.

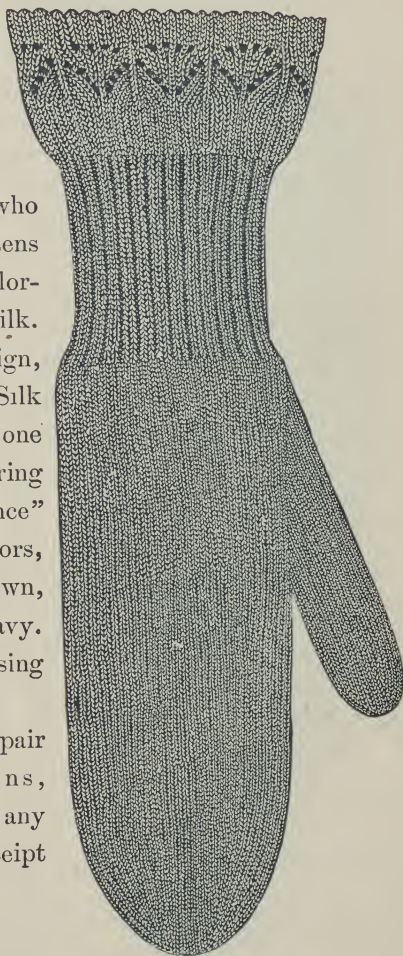
We will send a pair of these mittens, post-paid, to any address, on receipt of \$2.00.

FLORANCE CO.,
MASS.

FLORENCE SILK MITTENS, FOR LADIES.

This engraving shows style No. 865 of these goods. It is published for the convenience of ladies who wish to obtain mittens well made from Florence Knitting Silk. Whatever the design, all real Florence Silk Mittens are sold one pair in a box, bearing the brand "Florence" on one end. Colors, Black, Seal Brown, Garnet and Navy. Sold by enterprising dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of \$1.25.



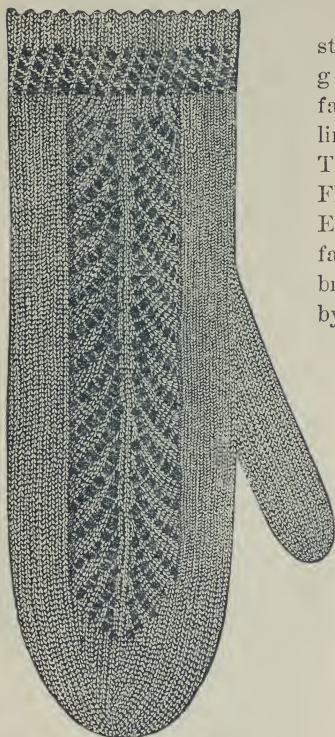
STYLE No. 865.

[Engraving one-half actual size.]

NONOTUCK SILK COMPANY,
Florence, Mass.

FLORENCE SILK MITTENS,

FOR CHILDREN.



STYLE No. 480.

[Engraving one-half actual size of No. 5.]

This engraving shows style No. 480 of these goods. The wrist and fancy open-work back are lined throughout with silk. They are made of genuine Florence Knitting Silk. Each pair is placed in a fancy box bearing the brand "Florence." Sold by enterprising dealers in these colors and sizes:

No. 6 and No. 7, Cream White and Light Blue. No. 5, Black, Seal Brown, Garnet and Navy.

Size No. 7 is suitable for children one year or less of age. Size No. 6 is suitable for children from two to three years of age. Size No. 5 is suitable for children from three to five years of age.

For \$1.00 we will send, post-paid, to any address, one pair of these mittens, size No. 7. For \$1.12 we will send a pair, size No. 6. For \$1.25 we will send a pair, size No. 5.

NONOTUCK SILK CO.,
FLORENCE, MASS.

MITTENS

REN.

This engraving shows style No. 480 of these goods. The work is open-work lace throughout and they are made of Florence Knitting Silk. Each pair is placed in a box bearing the brand "Florence." The enterprising dealer will find these colors and styles No. 6 and Navy, Cream White and Blue. No. 5, Seal Brown, Garnet and Navy.

Size No. 7 is suitable for children one year of age. Size No. 8 is suitable for children from two to three years of age. Size No. 9 is suitable for children from three to five years of age.

For \$1.00 we will send, post-paid, a pair of size No. 7. For \$1.25 we will

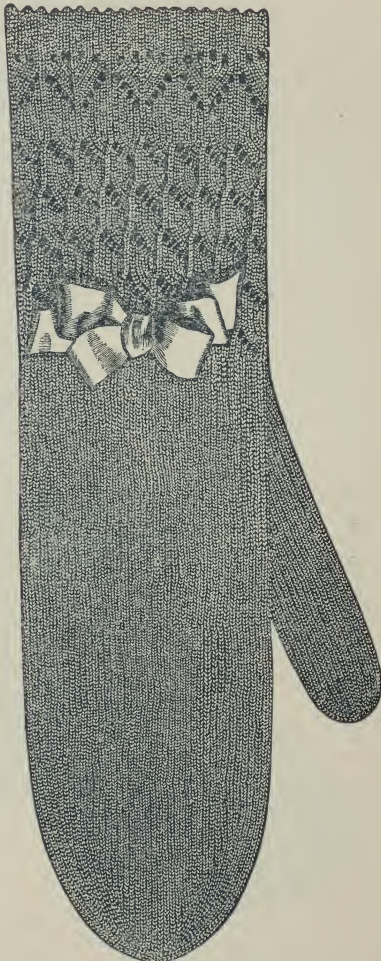
FLORENCE SILK MITTENS,

FOR LADIES.

This engraving shows style No. 885 of these goods. It is published for the convenience of ladies who wish to obtain mittens well made from Florence Knitting Silk. Whatever the design, all real Florence Silk Mittens are sold one pair in a box, bearing the brand "Florence" on one end. The pattern shown here is lined throughout the wrist with silk. They are perfect-fitting, and, in cold climates, are far more comfortable than any glove, are more durable and quite as elegant and fashionable as the best of gloves.

Colors, Black, Seal Brown, Garnet and Navy. Sold by enterprising dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of \$1.75.



STYLE No. 885.

[Engraving one-half actual size.]

NONOTUCK SILK CO.,
FLORENCE, MASS.

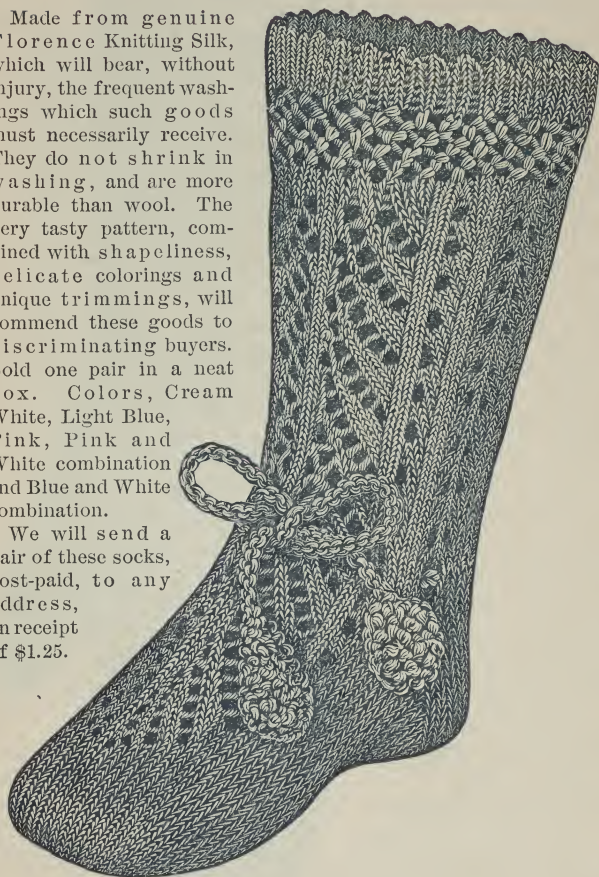
SILK CO.
MASS.

Florence Silk Socks

FOR INFANTS.

Made from genuine Florence Knitting Silk, which will bear, without injury, the frequent washings which such goods must necessarily receive. They do not shrink in washing, and are more durable than wool. The very tasty pattern, combined with shapeliness, delicate colorings and unique trimmings, will commend these goods to discriminating buyers. Sold one pair in a neat box. Colors, Cream White, Light Blue, Pink, Pink and White combination and Blue and White combination.

We will send a pair of these socks, post-paid, to any address, on receipt of \$1.25.



[The engraving shows nearly the full size.]

NONOTUCK SILK CO.,

FLORENCE, MASS.

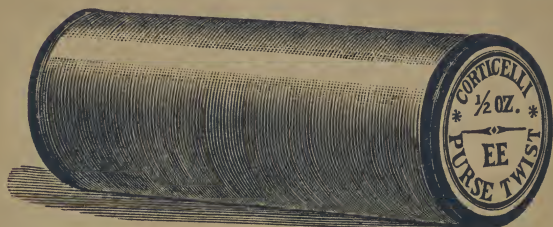
"Florence Home

STERLING & FRANCINE CLARK ART INSTITUTE
NK9100 .N65f v.2 (1888) stack
Nonotuck Silk Compa/Florence home needle



3 1962 00079 4820

1887. 96 PAGES.



Crocheted Silk Bead-work is the leading subject for which three complete and rare Alphabets have been specially engraved. The illustrated rules for Silk etc. The Book mailed to any ar in ordering, to avoid con-

K COMPANY,
, MASS.

PURSE TWIST.

and of Purse Twist is obtained
peculiarity of its twist, and
brought into those exquisite
generations almost as well as

ses made nearly half a cen-
ving in a remarkable degree
well designed and executed
es an elegant and enduring
own brand may be obtained

CAUTION.

Purchasers should notice carefully the black spool with the name CORTICELLI on one end. The genuine is put up only in this way.



PAYSON'S INDELIBLE INK.

**THE
OLDEST**

ESTABLISHED IN 1834.

Sold by all Book, Drug and Fancy Goods stores.

**THE
BEST**

The Merrick Thread Co.'s

SOFT
FINISH.



200
YARDS.

SIX CORD SPOOL COTTON,

For Hand and Machine Sewing.